Old & New Conflict In South Central Radio

By GERRY WOOD

NASHVILLE—The traditional versus contemporary battle within country music is stirring both problems and progress at South Central area radio stations.

Upward ratings, younger demographics and more full service efforts are the by-products as these stations intricately balance their playlists with an eye toward pleasing the broadest possible spectrum.

"Almost every country station tries to position itself in the middle and serve both worlds," says Les Acree, program director at WMC-AM in Memphis. "If you have the right blend, you can do it."

WMC strives for that blend, selecting music aimed for its 25-54 age demographic. Acree feels the pendulum has swung from traditional material to more contemporary in the past six months, a trend he expects to continue.

The Memphis station helps maintain the balance between the two forms of country music, by its use of the golden oldies, running a 60/40 ratio of new to old.

WMC's current playlist is bolstered by occasional play from album cuts, advises Acree.

A blend of traditional with modern country. That's the mix at WPOC-FM in Baltimore, according to program director Larry Clark.

While the Baltimore outlet plays such hot acts as Dolly Parton, Ronnie Milsap, Eddie Rabbitt, Kenny Rogers and Dottie West, it is also faring well with such traditional based acts like

(Continued on page 27)

08120

Billboard®

85th YEAR

NEWSPAPER

A Billboard Publication | The Radio Programming, Music/Record International Newsweekly | July 19, 1980 • $3.00 (U.S.)

NARM Warning U.S. Retailers Of Counterfeit Liability

By IRV LICHTMAN

NEW YORK—The National Assn. of Recording Merchandisers Antipiracy Task Force has made its first move with the preparation of a memorandum to all its members dealing with the potential liability for the distribution and sale of counterfeit recordings.

Beyond the legalistics and body of governmental laws that could impose criminal penalty on a NARM merchandiser, the 12-page document includes a section called "Steps Merchandisers Can Take To Combat Counterfeiting".

The Task Force, composed of Joe Simone,

(Continued on page 70)

'Grease' Slips Into Cutout Mart

By IS HOROWITZ

NEW YORK—Huge quantities of the 1978 superhit "Grease" are among a reported two million albums and tapes being fed into cutout and overrun pipelines by RSO Records.

The sell-off, said to be headed for Surplus Records & Tapes warehouses in Passaic, N.J., and Chicago, also includes large numbers of "Backless" albums by Eric Clapton.

While executives at Surplus refuse to comment on their reported purchase, confirmation does come from RSO.

Label president Al Coury acknowledges that RSO recently sold a batch of cutouts including 8-track cartridges, cassettes and LPs, most of which consist of the "Grease" and "Backless" titles, but he denies the accuracy of the reported numbers.

"We got burt in 1979 with our share of returns and unloaded stuff that was wasting space," says Coury

(Continued on page 70)

POLYGRAM U.K. ABANDONS LIST

By PETER JONES

LONDON—PolyGram U.K. has finally moved to scrap suggested list pricing, known in this market as recommended retail prices on Polydor and Phonogram product.

The decision is expected to take effect immediately, with only wholesale prices quoted to retailers, leaving them to set retail prices ac-

(Continued on page 69)

It has been said that every truly great artist has a CALLING. For Ricardo Pander this "CALLING" is not only a lifelong love affair with the violin but his new United Artists album featuring the inspirational single "AS LONG AS I KNOW" (1363)

(Advertisement)

RKO Wins Round In Its Survival Fight

By JEAN CALLAHAN

WASHINGTON—The Federal Communications Commission's Broadcast Bureau has recommended the agency hold hearings on a proposal by RKO General that it establish a new company to run its threatened broadcast properties.

RKO General's 13 broadcast licenses have been threatened since January when the FCC voted to strip the company of its three television licenses, a move which also affects the company's radio station licenses.

In a report filed Wednesday (9), the Broadcast Bureau gives RKO cause for hope, calling the spinoff plan "a reasonable alternative" and recommending hearings on the RKO proposal.

(Continued on page 73)

Disco Forum Eyes Trends

NEW YORK—A fail-safe modus operandi for coming to grips with swiftly developing trends in the disco industry will be the primary concern of the close to 1,000 participants at Billboard's Disco Forum 8 which gets underway here Monday (14) at the Sheraton Center Hotel.

The conferees, from as far away as Japan, Australia, Iceland, Portugal, Mexico, the United Kingdom, France, Italy, Germany and Hawaii, will be looking to the hand-picked panel of experts assembled to provide them with answers to such vexing questions as how does one insulate the discotheque business against inflation and recession?

(Continued on page 46)

JOAN ARMATRADING You are making the difference for ME-MYSELF-I Radio and in store airplay and sales add up to the most popularly acclaimed JOAN ARMATRADING album to date Long a critics choice Joan's unique talents are finding their audience all across America All she ever needed was you ME-MYSELF-I, SP 4809 a hit from A&M Records & Tapes A Must See JOAN ARMATRADING—U.S. TOUR

(Advertisement)

And Now... Heartquake

The Second Single From Bernadette Peters

Produced by Brooks Arthur

MCA RECORDS

POCO...

Running hard and free, and

UNDER THE GUN

MCA 41269

Their new album features the title track single and 9 more fabulous new songs produced by Mike Flicker.

SEE POCO COME THROUGH ON THEIR NATIONAL TOUR

7/31	Portland, OR	8/10	San Diego, CA	8/20	Kansas City, MO
8/1	Medford, OR	8/12	Phoenix, AZ	8/31	Oklahoma City, OK
8/2	Sacramento, CA	8/14	Morrison, CO	8/22	Dallas, TX
8/3	Palo Alto, CA	8/15	Omaha, NB	8/23	Houston, TX
8/6	Riverside, CA	8/16	Cedar Rapids, IA	8/26	Lubbock, TX
8/7	Bakersfield, CA	8/17	St. Louis, MO	8/27	Midland, TX
8/8-9	Los Angeles, CA	8/19	Wichita, KS	8/28	El Paso, TX

Peter Golden / Bill Sullivan
CROSSLIGHT [illegible]
[illegible] (213) 462-6156

Give the gift of music

On MCA RECORDS

7 'FRESH' MENTORS TELL THEIR STORY

Managers (New Crop) Can Still Make Mark

But It Takes Ability, Tenaciousness & Luck

By PAUL GREIN

LOS ANGELES—Just as the current business climate is rough on new acts, it's making it harder for new managers to break through. In time of economic distress, labels are more likely to stick with established managers they've dealt with in the past than take a chance on a relative newcomer.

But an informal pool of several fledgling managers shows that those with that elusive combination of tenaciousness, ability and luck can make headway, even in these belt-tightening times.

An added hurdle for new managers is that more and more key acts are gravitating to the seductive power bases of a few long-established management entrepreneurs.

But even here there is a hopeful note for newer managers. Explains L.A.-based Norman Epstein, manager of Karla Bonoff, Andrew Gold, Kenny Edwards and the Cretones: "Many new acts need things that big, busy managers can't give them.

"An awful lot of the bands that have come up in the last year or so need a combination babysitter, friend and psychiatrist. If you're a heavyweight manager who has a lot of acts and commitments, you can't hang out at the garage and watch a band rehearse. And sometimes that's exactly what an act needs."

Still, Epstein agrees that "there's a tremendous amount of politics in the record industry with regard to managers. If a new act has the backing of a big-name manager, the label knows that in the first year he may spend $50,000 of his own money promoting the single, land him on a superstar tour and get him signed to a great agency. It definitely gives him a running start."

Epstein, 29, notes that the most difficult part for a new manager is that there is no formal training ground. "But a lot of it is pretty obvious," he says. "Much of it is just common sense."

Minneapolis-based Keith Christianson, manager of Michael Johnson, Chad Mitchell and Mark Gaddis agrees that times are not conducive to new managers.

"It's hard to land a deal and make a buck right now," he says. "If you've got an obvious hit, everyone's going to try to sign your act, but if you've got a sleeper, it will be very difficult, people just aren't taking longshots anymore."

Even though there is no real training ground for new managers, they're expected to be instant experts on all facets of the industry.

Says Christianson, "Unless you're pretty knowledgeable you can make some drastic mistakes and end up destroying an artist. You have to about know venues and cities and demographics. Otherwise you can take a date that looks sweet financially and find out you've committed artistic suicide."

Lewis Kaplan, L.A.-based manager of Louise Goffin, Danny Kortchmar and producer Dennis Kirk, agrees that it's vital to

(Continued on page 70)

NARM Asks Govt. Aid To Wholesalers

By IRV LICHTMAN

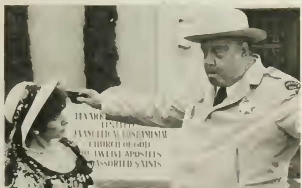
NEW YORK — The National Assn. of Recording Merchandisers is cosponsoring legislation to enable wholesalers and other music companies to benefit from loans and loan guarantees by the Small Business Administration.

The NARM legislative attack, via a bill (S. 2873) introduced by Sen. Robert Morgan (D-N.C.) June 25, follows efforts by the trade group to convince the Small Business Administration to make such loans. The governmental body has held the view that it could not grant such loans to any businesses that were perceived to "influence or mold public opinion."

NARM feels, however, that even under these guidelines, the Small Business Adminstration has been inconsisent, for some recording merchandisers have been granted loans by the agency. In addition, NARM claims further inconsistency in that the association has granted loans to radio, and television and film groups which could be deemed to violate the agency's guidelines. Film producers are said to have received $75 million over a three-year period.

The bill, which is also sponsored by the Assn. of American Publishers and the National Assn. of Greeting Card Publishers, would specifically authorize the Small Business Administration to guarantee small business loans to the record and tape industry.

(Continued on page 10)



GLEASON GLOWERS—MCA artist Brenda Lee films a scene with comedian Jackie Gleason for Universal's "Smokey And The Bandit II." Other country artists who appear in the picture include Don Williams, the Statler Brothers, Mel Tillis and Jerry Reed.

60-DAY DELAY HELPS

RIAA's Metal Disk Awards Rise In 1980

By IS HOROWITZ

NEW YORK—Gold and platinum album certifications by the Recording Industry Assn. of America exhibit strong numerical increases for the first six months of this year as compared to 1979, while metal awarded for singles sales dropped.

Association tabulations show gold honors tendered to 89 albums through June of this year, up 32% over last year's 67. The 1980 tally for platinum albums stands so far at 37, a rise of 42% when measured against the total of 26 for the first half of 1979.

RIAA executives point to the marked increases as evidence of an improving sales climate over last year's major slump. However, they agree that the statistics are not totally conclusive.

On the plus side it is noted that certifications this year had to sit out a 60-day waiting period from date of release, whereas in the first half of '79 RIAA rules permitted them to

(Continued on page 83)

Gortikov Grilled At Tribunal On Earlier Mechanical Stance

By JEAN CALLAHAN

WASHINGTON—The Copyright Royalty Tribunal's mechanical rate setting proceedings heard music publishers' attorneys cross examine Recording Industry Assn. of America president Stan Gortikov Tuesday (8) and comments from Ian Thomas, deputy director general of the International Federation of Producers of Phonograph Records and Videographs Wednesday and Thursday (9, 10). In an often heated exchange, National Music Publishers Assn. attorney Morris Abram questioned Gortikov about his performance rights royalty advocacy and his recent testimony before the Australian Copyright Tribunal.

Abram quoted Gortikov as saying "There is nothing evil or unAmerican about multiple sources of income" in reference to performance royalties. He asked the RIAA chief whether "what is proper for artists and recording companies is not also proper for music publishers."

Gortikov agreed with Abram's logic but added that the "one percent performance royalty would yield between $15 million and $17 million per year compared with the amount of performance royalties earned by publishers and composers which is around $200 million per year."

Abram quoted Gortikov as telling the Australien Copyright Tribunal that sales volume in the U.S. makes up for the fact that the mechanical royalty rate here is lower than that in Australia. Gortikov agreed with this characterization of his testimony at those proceedings.

Abrams then cited figures showing that mechanical royalty payments have decreased from $148 million in 1978 to $122 million in 1979.

(Continued on page 8)

Reservations For RCA Elvis LPs?

NEW YORK—RCA Records says it's added an "unusual facet" to its national ad-promo campaign for its limited edition "Elvis Aron Presley" package by advising consumers that they can make reservations with dealers.

The label has "requested" that dealers around the nation accept advance reservations for the 250,000 copies of the album as a result of a "deluge" of phone calls to the label and its branches wanting to buy or reserve copies.

"They want to give us credit card numbers, to send us checks or even pay cash in advance to assure their getting the limited edition album," notes Larry Gallagher, vice president of national sales.

RCA has stated that the eight-LP, $69.95 list album would be marketed on a global basis next month on a first-come-first-served basis. The company is marketing about 150,000 LP versions and about 50,000 each of the cassette and 8-track configurations.

HEIDER BACK TO FILMWAYS

By JIM McCULLAUGH

LOS ANGELES—Recording studio legend Wally Heider is returning to an active role in that business.

Effective Sept. 15, he will take over as director of operations of the facility that still bears his name—Wally Heider Studios, now part of Filmways, Inc.

Heider, credited with pioneering remote audio recording, officially left the Heider operation in 1973 but has remained in a limited consultancy role ever since.

The move, according to Dave Kelsey, president of the Filmways Audio Group since March 1, is in line with a "streamlining and consolidation" the entire Audio Group is undergoing.

(Continued on page 8)

'June Sales Were Excellent,' WEA Chief Droz Reports

By JOHN SIPPEL

LOS ANGELES—WEA topper Henry Droz is more bullish than ever on industry potential.

"June 1980 was our biggest June," Droz says. "June 27 was the biggest day in our over-10-year history and the last week of June was our biggest week ever.

"Equally gratifying was my visit with Ohio accounts. I was so exhilarated I intend to combine more field visits at the end of the label meetings in late July. I want to go to Minneapolis and will go into the south.

"I found our mutual problems are not insoluble. We as an industry certainly have problems. But after talking to John Cohen and Paul David and their people, it's straight ahead for WEA."

WEA intends to maintain its present store merchandiser staff. Its home office and field staff in general have not been and will not be pared, Droz states.

"We do not intend to cut down on the number of accounts we are servicing. If anything, we will add more small accounts, especially black accounts. In going back over the past year, WEA finds the small black dealer adds more excitement and breaks more new acts than any business segment during that time. Yes, sometimes we lose money handling that small an account. Overall, the benefits make up for it."

WEA does not expect to cut down on its present distribution service either. "We are setting no special days for certain type of shipments. We anticipate overnight shipment on orders received that day to continue.

"We are not cutting down on warehousing branches. We are expanding. We will be closing Boston. But in it place will be a super New Jersey warehousing facility, more than double the size of the present facilities serving the Northeast," Droz says.

"Not only are we increasing square footage, but this new facility in New Jersey will go 37 feet high, a record in cubic space for WEA. At the new warehouse, we are introducing an innovative electronic beam in cement concept which regulates an automated merchandise carrier throughout the plant.

"Mike Spence is moving Cleve-

(Continued on page 14)

Billboard (ISSN 0006-2510) Vol. 92 No. 29 is published weekly by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. $110. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Michigan 48106. **Postmaster, please send changes of address to Billboard, P.O. Box 13808, Philadelphia, PA 19101, (212) 764-7378.**

WEIN GIVES 'THEME GIGS' CREDIT

Newport Fest Tops '79 Gate

NEW YORK—Although the attendance and dollar figures have not yet heen fully tabulated, George Wein, producer of the Newport Jazz Festival, confidently proclaims that this year's show is "more successful than last year's," and prohably the most successful held in this city since Wein moved the program here from Newport, R I eight years agn

Wein is basing his claim of success on the fact that most of the 44 shows in the program were soldout, and that audiences have expressed enthusiasm for the fare provided and the format in which they have been presented.

This format, with which Wein has been experimenting for the last couple of years has resulted in slickly staged concept shows zeroing in on specific themes such as the tributes to Charlie Parker, Fred Astaire, Eddie Jefferson, Duke Ellington, the great tap dancers, women who made the blues famous, and a celebration of swing.

He has alsn drawn tngether some of the best jazz pianists in the business for a series of highly successful solo jazz piano concerts, and he continues to experiment, with increasing degrees of success, with outdoor concerts (a la Newport) in places like Waterloo Village, N.J., Hempstead, N.Y., and with the popular 52nd St. Jazz Fair

Wein has also gotten over the early hurdle of late starting and late running concerts, and most events now work with almost clock-work precision, thereby eliminating the nightmare of staggering production cost overruns.

There are still problems, many beyond Wein's control, in trying to stage an event of this nature in an urban setting

They include halls where the acoustical qualities leave much to be desired, equipment plagued with woes, and in some cases, poorly rehearsed and poorly executed concepts

Nonetheless, with the show now running in the black for the second consecutive year, and Wein working closely with a talented group of producers and directors—Ira Gitler, Rigmnr Newman and Richard Sudhalter among them—a viable future

(Continued on page 28)

Billboard photo by Arnold J. Smith

Jammin' Time: Gerry Mulligan, second from the left, leads a sextet through a hot jam session during the Newport Jazz festival.

Geffen Label Chief Seeks 'Involvement'

By ED HARRISON

LOS ANGELES — As newly named president and chief nperating officer of David Geffen's new label, 23-year industry veteran Ed Rosenblatt will have the npportunity to fulfill his desire to be totally involved in every aspect of an artist's career.

Man In The News

Rosenblatt, most recently senior vice president, director of sales and promotion at Warner Bros., departs that post Aug. 15 to fulfill his ambition of helming a small, selective and qualitative label "One thing I have not done was to work at a small company and be involved in every aspect of the artist's career," says Rosenblatt, "as opposed to Warner Bros where I worked with certain artists."

Rosenblatt will literally be involved with all phases of the day-to-day running of the yet to be named label from signing checks to apprnving recording budgets to coordinating marketing strategies with Warner Bros and WEA to negotiating with artists

"With fewer artists you can get more deeply involved," Rosenblatt notes.

Despite the industry's economic woes, Rosenblatt feels no trepidation in launching a new label "Smaller, qualitative and selective companies can be of great assistance to any artist in a time when an artist just can't throw a record out

"A&r-oriented companies are involved with the signing of artists and insuring the costs involved in the signings stay within the budget and then turn it over to a larger distributor who is marketing-oriented with the ability to distribute the music," says Rosenblatt

Rosenblatt expects the label's first records to start flowing snmetime this fall Although Donna Summer is the first artist to be announced, other acts and an a&r and promotion staff will be firmed shortly

"We're not going to say the label will be new wave, rock, r&b or any one kind of music," he notes "There are artists who record all kinds of good music We're setting nn rules."

According to Rosenblatt, all label signings will he by Geffen whose instincts and taste he claims are "second to no one"

"It takes one kind of ability to sign a Donna Summer hut it takes another kind to put together the Eagles or launch a Linda Ronstadt before they happen"

Rosenblatt began his career in the music industry in 1957 working for

(Continued on page 73)

Gold And Goldstein Chair L.A. Festival

LOS ANGELES—Steve Gold and Jerry Goldstein will chair the entertainment committee for the third annual L A Street Scene festival, slated for Oct 11-12 in the downtown Civic Center.

The two succeed Neil Bogart and Jeff Wald, last year's chairmen. The event presents entertainment on 12 stages simultaneously in a 22-block area

Gold and Goldstein will be responsible for lining up the evening talent and working with other as yet unnamed committee members They were named to this task by Los Angeles Maynr Tnm Bradley

The two operate Far Out Productions, Far Out Management, Far Out Music, Milwaukee Music and LAX Records.

RSO TAPES & LPs RISE 3%

LOS ANGELES—RSO Records effects a 3% wholesale price increase on all its LPs and tapes Wednesday (15).

Unaffected, hnwever, is the current wholesale price of RSO singles, which remains the same

Thus the label joins RCA, CBS, WEA, MCA and PolyGram which have also announced wholesale price increases in the past two months.

The PolyGram increases announced previously did not include RSO product

In This Issue

CLASSICAL	74
CLASSIFIED MART	72, 73
COMMENTARY	16
COUNTRY	35
DISCO BUSINESS	46
INTERNATIONAL	66
Gospel	34
JAZZ	76
PUBLISHING	75
RADIO	21
SOUND BUSINESS/VIDEO	38
TALENT	28
FEATURES	
Counterpoint	18
Disco Action	54
Inside Track	90
Lifelines	88
Rock 'n' Rolling	14
Stock Market Quotations	8
Vox Jox	25
CHARTS	
Top LPs	87, 89
Singles Radio Action Chart	20, 22
Album Radio Action Chart	24
Boxoffice	32
Bubbling Under Top LPs/Hot 100	25
Classical LPs	74
Disco Top 100	58
Gospel LPs	34
Jazz LPs	76
Hits Of The World	68, 69
Hot Soul Singles	18
Latin LPs	71
Soul LPs	19
Hot Country Singles	36
Hot Country LPs	37
Hot 100	84
Top 50 Adult Contemporary	33
Top 40 Videocassettes	44
RECORD REVIEWS	
Audiophile Recordings	39
Album Reviews	78
Singles Reviews	80
LP Closeup Column	83

Executive Turntable

Record Companies

Ed Rosenblatt departs Warner Bros Records to become president of the still unnamed label formed by David Geffen in Los Angeles Rosenblatt, who had been with Warner Bros. nine years, recently was senior vice president, director of sales and promotion. ... Neil Bogart, president of Boardwalk Entertainment Co., L A has added to his executive staff **Ellen Wolff** and **David Shein.** Shein is vice president of business affairs and Wolff is vice president of creative services. Both were with Bogart at Casablanca. ... At Ron Alexenburg's newly formed Handshake Records, **Peter Gidion** has been named vice president of national promotion in New York. **Joel Newman** becomes the director of West Coast operations in Los Angeles, and **Larry Green** is the firm's director of Midwest and Southeast operations, based in Chicago

Rosenblatt

Wolff

Appointments at A&M, L.A., include **John Powell** moving into the position of national singles sales manager from national director of retail promotion. **Dana Morris** becomes director of promotion for the Southern California area and **Diane Wagner** has been named administrative assistant. Morris joins the firm from Arista ... **Al Morris** has been elevated at WEA in Atlanta, to handling singles and **Sandra Burke** moves up to become a salesperson in the Charlotte office. Most recently Morris was the firm's r&b field merchandiser Also at WEA in Philadelphia, **Bob Brady** becomes a promotion rep handling Elektra/Asylum product, **Rick Miller** has been upped to singles specialist, **Scott Stephens** becomes field merchandiser, Karen Fisher has been named promotion representative for Atlantic's product and **Tony Pelligrino** is special projects coordinator ... **James Harrison** has been appointed staff assistant to the deputy president and chief operating officer at the CBS Records Group in New York Prior to joining CBS he was with Travelers Insurance and Mobile Oil Corp ... **Bruce Bromberg** has been named director of natinnal sales at Regency Records in L A He previously held positions in sales and marketing at RCA and Tomato Records ... **Dayle Maloney** joins New Life Records in Spokane, Wash., as national sales manager. For the past two years, Maloney has conducted mnre than 700 sales training seminars throughout the U S ... **Bill Traylor** has been upped to head the record promotion division at the Benson Co. in Nashville Traylor has heen with Benson's promntional staff since 1978. ... **Eileen Bradley**, a 13-year veteran of the music industry, becomes director of national publicity for the Far Out group of companies in L A She was national publicity director for Phonogram/Mercury Records three years ... At Millennium Records, **Karen Poulos** moves into the post of assistant to the president. She also will assume the duties of a&r coordinator. ... **Kate Jansen** has been named sales and promotion coordinator and **Ken Franklin** has had Top 40 and AOR national secondary radio promotion added to his present college radio promotion duties ... **Tom Mazzetta**, national promotion director fnr International Artists Records, Los Angeles, has ankled that label Plans will be announced.

Shein

Gidion

Powell

Morris

Brady

Miller

Publishing

Steven Fret has been appointed controller of Chappell Music and Intersong Music in New York He joined the firm in 1978 as assistant to the director of finance and last year he was upped to the position of assistant controller. ... **Doreen Ringer** has joined the Montage Music Group, L.A., as executive assistant to David Chackler, president

Related Fields

Herbert Paige has heen elected president of Harmon International Industries, L.A and Jerry Kalov elected president and chief executive officer of JBL, Harman's major subsidiary ... **George Kopp** joins Billboard's New York Bureau as a reporter Previously he was managing editor of Consumer Electronics Monthly and prior to that he was associate editor of Audio Times ... **George Port**, Pickwick International's vice president of corporate relations, joins the Natinnal Assn of Recording Merchandisers hoard of directnrs. Port, an attorney, entered the music industry in 1969 as house counsel for ABC Records. ... **Ronna Wallace** is named director of programming at CBS Viden Enterprises, New York. She will be involved in Cue's programming activities, which include acquisition of existing properties as well as participating in the development of new programs ... **William Burkhalter** has been elevated to vice president of market research and planning for EMI Videograms, Inc., L A., from director of market research ... **J. Peter Moe** has been appointed executive president & chief operating nfficer at Tandberg of America, Inc., Armonk, N Y Prior to the new appointment, he was vice president of administration and chief financial officer, a title which he maintains. ... **Jody Ringel** joins Back Street Management, L A., as executive assistant to Bambi Byrens She will handle talent acquisition for the firm ... **Bob Angelotti** named directnr of media relations of Joy Productions in Woodland Hills, Calif He is a recent honors graduate from Loyola Marymont Univ., with a communication arts and theology degree. ... **Jeff Mintz** is pegged as publicist and assistant to Jim McNamara at Jim McNamara Productions in Chicago.

Fisher

Harrison

Fret

Wallace

An American Institution.

We've always looked up to The Charlie Daniels Band.
They've made music the whole country could be proud of.

Now, they've written a song that talks about pride "In America."
A song that's on its way to becoming a new anthem.

Just as Charlie, himself, has become
something that's new to this generation of Americans.

A hero.

The Charlie Daniels Band

"In America." The Charlie Daniels Band's smash single
is featured on "Full Moon." Their new album.
Available now, on Epic Records and Tapes.

9-50888

See The Charlie Daniels Band on tour in America:

7/15—Tulsa, OK 7/16—Wichita, KS 7/18—Cheyenne, WY 7/19—Los Angeles, CA
7/20—Santa Barbara, CA 7/21—Bakersfield, CA 7/22-24—Lake Tahoe, NV 7/25—Anaheim, CA
7/26—San Diego, CA 7/27—Tucson, AZ 8/4—Cuyahoga Falls, OH 8/5—Chicago, IL
8/6—Milwaukee, WI 8/7—Ionia, MI 8/8—Springfield, IL 8/9—Minneapolis, MN 8/11—Winnipeg, CN
8/12—Saskatoon, CN 8/13—Regina, CN 8/14—Calgary, CN 8/15—Camp Loops, BC
8/17—Vancouver, BC 8/18—Seattle, WA 8/19—Portland, OR 8/20—Redding, CA 8/21— Oakland, CA
8/27—Syracuse, NY 8/28—Columbia, MD 8/29—Rochester, NY 8/30— Saratoga Springs, NY

Give the gift of music. "Epic" are trademarks of CBS Inc © 1980 CBS Inc

Produced by John Boylan for Sir Charles Productions. Management: Sound Seventy Corp.

Centralized Services Are the Key To PolyGram Regrouping

NEW YORK The goal of centralized services for its three wholly owned labels is the key to the reorganization of PolyGram Record Operations in the U S

Publicly, PolyGram remains mum on the moves, but it's understood the structure calls for PolyGram East and PolyGram West setups Irwin Steinberg continues to chair the records operation, along with executive shifts to provide the centralized concept.

In the East, Dick Kline is executive vice president of PolyGram East, with three promotion executives reporting to him Jim Collins, formerly of Polydor, as vice president of promotion, Sonny Taylor formerly of Polydor, vice president of special markets, and Bill Haywood, formerly of Phonogram/Mercury, in special markets.

In the West, Danny Davis serves as senior vice president of promotion. With Phonogram/Mercury moving to New York under its president Bob Sherwood, word is that the label and Polydor will share a number of administrative functions It's

(Continued on page 83)

VIDEO MEET COMMITTEE IS NAMED

LOS ANGELES An advisory committee from various segments of the music, video and audio industries has begun working on program elements for Billboard's second International Video Music Conference slated for Nov. 20-23 at the Sheraton-Universal Hotel here

Members will help to shape panels which will present the increasing relationship the world music industry has in the burgeoning video entertainment business

On the advisory committee are

• Cy Leslie, president of CBS Video Enterprises, New York, and chairman of the newly formed RIAA/Video Council

• Robert Lomhard, associate producer/representative, Kramer-Rocklen Studios, Los Angeles

• Bob Emmer, Alive Enterprises/Alive Video, Los Angeles

(Continued on page 38)

COMING UP—Paul McCartney, right, discusses an upcoming shot at a London location with Keith MacMillan, director for Keef & Co., as they prepare to complete a video version of "Waterfalls," a single from the "McCartney II" album. Keef & Co. also recently produced a video version of "Coming Up," the first single from the LP.

Bogart Boardwalk Label Builds From Promo Base

LOS ANGELES Though Boardwalk Records will not make its first product release until September, Neil Bogart is sending newly appointed promotion vice president Scott Kranzberg on a nationwide search for four regional reps and a national promo director

"We will be releasing three albums in September," says Bogart "As yet we have consummated no definite distribution agreement. But as a former promotion man, I know promotion is the ground work for Boardwalk," Bogart says

"A perfect example of the way we work is our total promotional campaign behind Jon Peters' production of "Caddyshack." Kranzberg notes "Although the film doesn't release until late July, the quick charting of the movie's theme, "I'm Alright," a CBS release, proves the effort we made."

Bogart discloses he will visit the U K and Europe for the better part of September, nailing down foreign licensees for the label "I am more interested in better royalty rates than I am in big advances," Bogart adds

In yet another move for the embryo label, Bogart hired former Casablanca Records associates Ellen Wolff and David Shein as vice presidents of creative services and business affairs, respectively (See Executive Turntable.)

Bogart states he will continue to fill out his executive organization even though distribution has not been finalized. Details of the talent thrust of Boardwalk will not be forthcoming until domestic distribution is set, he adds

FBI Seizes Bootlegs In Colo. Stores

By DICK KELLEHER

DENVER At least one Denver record store was involved in a recent seizure of bootleg records by the Federal Bureau of Investigation.

Larry Miller, a public affairs officer for the Denver FBI office, says he has little information on the matter, but that he believes several stores in Boulder have been involved. No stores in Boulder admit any action taken against them

Jan Chapman, an assistant U.S. attorney here, confirms that Underground Records was also raided.

Steve Knutson of Denver's Wax Trax Records admits the FBI raided his store. "They took all our bootlegs," which Knutson estimated at 650 "It was our first offense," he says. Knutson clarifies that these were the concert type of bootlegs, or underground records, and not duplicates of record company records.

Prince And Powers Found Mich. Firm

NEW YORK —Veteran musicmen Gordon Prince and Johnny Powers have formed General Music Inc. in Warren, Mich , which offers a consultancy service, engages in production for hire and in music publishing About a year away, the partners declare, is a label operation.

The firm's music publishing division, Petoskey Music, will incorporate Power's BMI firm, Powerhouse Music. The company also acts as a liaison with small labels that make national distribution ties, and offers a copyright service for new writers.

WHO MAKES AND PRINTS 7"

RECORD SLEEVES

2·3·4 Color

KEYSTONE PRINTED SPECIALTIES

321 PEAR STREET
Scranton, PA 18505
(717) 346-1761

(Advertisement)

MASTER TURNED DOWN?
DON'T GIVE UP. . .

NLDC IS YOUR ANSWER

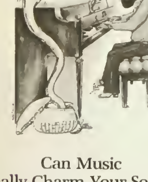
PHILADELPHIA — NLDC (National Label Distributing Company) is a national distribution service set up with the key independent distributors across the country to expose, market, merchandise and promote your product

If you believe enough in your product to spend time and money on it and it is passed on by the majors, that doesn't mean it's a loser

Many passed on masters have gone on to be hits NLDC will get your label out there and afford you the opportunity to guide your own destiny in the record business

Understanding the problems of the small indie we have structured a very fair, affordable fee to set your label up as a nationally distributed record company

For further information call Steve Schulman at NLDC central headquarters 215 568-0500 or write to NLDC at 1529 Walnut Street, 6th Floor, Philadelphia Pa 19102



Can Music
Really Charm Your Soul?…
The Answer Lies in The Music of

Leon Huff

Coming

On Philadelphia International Records & Tapes

ASCAP AWARDS Writers Ashford And Simpson, Jobete Music Lead In Honors

NEW YORK Writers Nick Ashford and Valerie Simpson, with six awards, and Jobete Music, with 11, emerged as top writers and publishers in ASCAP's awards for top 10 showings on pop, soul, adult contemporary trade charts in 1979 Among the winners, interestingly, was recently elected ASCAP president Hal David

The awards, which also cited artists, producers and labels associated with the hit songs, were made at celebrations Wednesday (9) in New York, Los Angeles and Nashville ASCAP honored 127 songs with 17 multiple writer awards and 18 multiple publisher recipients, including some with foreign performing rights organizations with reciprocal agreements with ASCAP

Following Ashford & Simpson as top winners are Dino Fekaris & Freddie Perren, Rick James (CAPAC) and Billy Joel with four awards each, and two awards each by the Isley Bros , Keith Crier & Mick Jones, Mick Jagger (PRS) and Keith Richards (PRS), Kenny Loggins, Mike McDonald, David Paich, J D Souther and Rod Temperton (PRS)

Almo Music was the second most honored publisher with eight awards, followed by April Music, six, Chappell and Nick-O-Val, five, Impulsive Music and Perren-Vibes, four, The Commodores Entertainment Publishing Corp three, Arista, Bovina, Cherry Lane, Colgems-EMI, Gear, GQ, Intersong U S A , Milk Money, Snug and Warner Bros , two

In New York, the awards, in the form of plaques, were made at ASCAP headquarters, with ASCAP-ers Hal David, Gerald Marks, Paul Marks, Paul Adler and Karen Sherry sharing the presentations David received an award for "I Never Said I Love You," cowritten by Archie Jordon and cut by Orsa Lia (MCA)

In Los Angeles, board member Arthur Hamilton along with regional directors Michael Gorfaine and Todd Brabec handled ceremonies at Carlos & Charlie's, while in Nashville, newly-appointed Southern executive regional director Connie Bradley and her staff held the presentation at ASCAP's offices.

Here is a complete list of the winning tunes, writers and publishers:

AFTER THE LOVE HAS GONE—Bill Champlin Bobette Music

ALL I SEE IS YOUR FACE—Dan Hill Wellbeck Music

ALL THINGS ARE POSSIBLE—Dan Peek, Christian Soldier

ALMOST LIKE BEING IN LOVE—Frederick Loewe, Alan J. Lerner United Artists

BABE—Dennis DeYoung Stygian Song Almo Music

BEAST OF BURDEN—Mick Jagger (PRS), Keith Richards (PRS) Colgems EMI

BLUER THAN BLUE—Randy Goodrum Let There Be Music Springcreek Music

THE BOSS WRITER—Ashford & Simpson Nick-O-Val

BROKEN HEARTED ME—Randy Goodrum Sailmaker, Chappell & Co

BUSTIN OUT—Rick James, Jobete Music

CAN YOU FOOL—Michael Smotherman, Royal Oak

CHUCK E'S IN LOVE—Rickie Lee Jones, Easy Money Music

CRUISIN'—Marvin Tarplin William "Smokey" Robinson Bertam Publishing

DAYLIGHT & DARKNESS—William "Smokey" Robinson Bertam Publishing

DISCO NIGHTS—Keith Crier/Paul Service, G.Q./Arista

DISCO DANCE HEAT—Eric Robinson Victor Osborne Jobete Music

DA 'YA THINK I'M SEXY—Rod Stewart Carmine Appice Nightstalk Riva

DO YOU LOVE WHAT YOU FEEL—David Wolinski, Overdue Music

DON'T HOLD BACK—James Jamerson David Williams Cos K/World Song Publishing, Jamersonian Music Kichelle Music

DON'T LOOK BACK—Tom Scholz, Pure Song

DOUBLE VISION—Mick Jones, Lou Gramm Somerset Evansong

DUKEY STICK—George Duke Mycenae Music

ESCAPE—Rupert Holmes, Holmes Line of Music, Warner Bros Music

(Continued on page 75)

COLLEGIANS TAPE AN LP '7-8 TIMES'

By DOUG HALL

NEW YORK College students spend a lot of time taping music both off the air and by swapping records around the dorms

This additional evidence of unauthorized copying of music is coming to light in a survey now being tabulated by a newly formed operation headed by veteran college record promotion specialist Paul Brown

Brown, who has just inaugurated Brown's National College Survey, says the initial effort surveyed 600 college campuses "We've got more than 1,000 returns," he says

"We don't have complete results yet, but we've found that there's a high percentage of taping both on and off the air." Brown says. "We're finding that one album gets passed around and taped seven or eight times"

To start the new research service,

(Continued on page 21)

REACH OUT FOR MAZE

The mesmerizing sound of MAZE reflects the emotions of life on their new album JOY AND PAIN.

Featuring the single "Southern Girl"

Produced by FRANKIE BEVERLY

Capitol
Available On Capitol Records & Cassettes

Give the gift of music.

Copyrighted material

CBS Records ½-Year Profits Up
Strong 1st Quarter Helps Offset 2nd Quarter Decline

NEW YORK—CBS Records Group profits declined in the second quarter ended June 30, with a 5% decline in revenues. Profits over the six-month period, however, increased over last year due to a strong first quarter.

According to a second quarter report from CBS Inc., in which overall second quarter revenues increased but net income and earnings declined, increased international recording sales were more than offset by lower domestic revenues.

However, the report states that declines in sales and profits occurred in England, Canada and Brazil, although for the international division as a whole the showings in these countries "were more than offset in sales, but not in profits in other countries."

The company also reports that results of Columbia House, which includes direct marketing of recordings, showed a decline in profits on "flat sales and increased returns."

The second quarter results for recording income, the company declares, were primarily caused by "very soft conditions which prevailed in the recorded music industry in the second quarter due to the deepening recession. . . ."

In its 1979 annual report, CBS Inc. had reported that CBS Records Group profits plunged to $51 million from $93.8 million in 1978, although revenues increased to $1,044.8 billion from $946.5 million.

Overall, estimated total revenues for CBS Inc. during the second quarter increased to $974.3 million compared with $908.7 million a year before.

For the six-month period of 1980, estimated revenues for the corporation increased to $1,943.2 billion from $1,737.4 billion. Net income for the second quarter reached $54.4 million (estimated), compared with $65.8 in the second quarter of 1979. For the six-month period, net income dropped to $67.5 million compared with $83.6 million.

The company states that about half of the earnings decline in the second quarter was due to the absence in 1980 of the income in the second quarter of 1979 from the sale of syndication rights to feature film inventory of Cinema Center Films.

The balance of the decline reflects principally the effects of the "general recessionary conditions in the U.S. economy on our consumer-oriented businesses."

"Increased profits for the CBS Broadcast Group were more than offset by declines in the CBS Records, Columbia and Publishing Groups." In addition, the company notes its continued developmental expenditures related to such new business operations as CBS Video Enterprises and CBS Cable.

British Firm Shows $5.1 Mil Falloff

LONDON—Profits of Britain's Associated Communications Corp. declined last year from $37.5 million to $32.4 million, with the company's record division, Pye/PRT, losing even more money than before.

In the year ended March 31, 1979, the disk wing lost $98,000. But in the last financial year, to March 31, 1980, the loss increased to $2.85 million.

This revelation comes immediately after confirmation (Billboard, July 5, 1980) of the deal which unites RCA Records U.K. with Precision Records & Tapes (previously known as Pye) in a joint venture in which RCA holds a 51% share.

Jack Gill, deputy chief executive of Associated Communications, says losses in the record and tape area have continued, and the RCA deal, effective Aug. 1, was not expected to be in profit for at least "one year, if not two."

Added to this disappointment is a drop in the music publishing profits of ATV Music, though this is relatively small. The division posted $4.64 million in profits for the last financial year, as against $5.31 million the year before.

A profit increase for the whole Associated Communications complex was in prospect, says Gill, but it was eliminated by a loss of revenue caused by the commercial television strike in Britain last year.

Market Quotations

As of closing, July 10, 1980

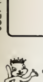
1980 High	1980 Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1½	13/16	Altec Corp	22	11	13/16	13/16	13/16	– 1/16
39	29	ABC	5	1089	28⅞	28½	28⅝	– ⅛
36½	27¼	American Can	8	100	34	33¼	33¼	– ⅜
28¾	14½	Ampex	10	2182	23½	21½	22¾	+ 1⅛
5	2⅛	Automatic Radio	–	11	3⅛	3⅛	3⅛	– ⅛
56	42½	CBS	7	255	48¾	48⅛	48½	– ⅛
36⅝	27	Columbia Pictures	8	82	30⅛	29¾	29¾	– ⅜
8¾	4	Craig Corp	–	8	5⅛	5⅛	5⅛	– ⅛
52⅝	40½	Disney Walt	12	411	48⅞	48⅛	48⅛	– ⅛
12	7	Filmways, Inc	–	109	8	7⅞	8	+ ⅛
18¼	11	Gulf + Western	4	588	18⅛	18½	18⅜	Unch
12⅛	7⅛	Handleman	8	80	11⅜	11	11⅜	+ ⅜
10½	5⅛	K-tel	10	18	8⅛	8⅛	8⅛	– ⅛
32¼	25½	Matsushita Electronics	8	10	31	31	31	+ ⅛
57⅝	44⅜	MCA	8	117	47	48⅜	48⅜	– ½
19⅝	10	Memorex	8	111	14½	14½	14⅝	– ½
56⅝	46½	3M	10	645	54⅞	54⅛	54⅞	+ ⅜
63½	41½	Motorola	10	407	52¾	51½	52½	+ ½
30⅛	23⅛	North American Philips	5	24	30	29½	29½	– ⅛
8	4⅜	Orrox Corporation	18	3	5½	5½	8½	Unch
18	13⅛	Pioneer Electronics	13	8	18	18⅜	18	+ ⅜
25⅝	16½	RCA	8	824	23½	23¼	23½	+ ½
10⅝	6	Sony	11	872	10⅝	10¼	10⅝	+ ¼
33⅞	20½	Storer Broadcasting	8	244	26½	25¼	26	+ ½
5½	3	Superscope	–	22	3½	3⅜	3½	Unch
35⅞	25½	Taft Broadcasting	8	110	29⅝	29⅛	29½	– 1⅛
18⅝	14½	Transamerica	5	403	16⅝	18⅛	18½	– ⅛
38⅝	29⅝	20th Century-Fox	8	241	38	37⅛	37½	+ ½
48	34½	Warner Communications	11	817	44⅛	43⅞	44	Unch

OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	29	–	1½	2½
Data Packaging	3	8	5⅝	8
Electrosound Group	4	–	4⅞	5
First Artists Prod	8	40	2½	2⅝
Integrity Ent	–	5	1⅛	1½
Koss Corp	5	10	4½	4⅞
Kustom Elec	8	2	¾	1
M Josephson	8	40	14⅜	14⅝
Recoton	8	–	1½	1⅝
Schwartz Bros	–	2	1½	2

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas Vollmer, associate vice president, Los Angeles Region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Calif. 91505 (213) 841-3761, member New York Stock Exchange, Inc.

EAGLES

DIVIDER CARDS



BLANK & PRE-PRINTED CUSTOM OR PROMOTIONAL

800/648-0958

GOPHER PRODUCTS CORP
2201 Lockheed Way
Carson City, Nev 89701

"There's a rumor going around about an ad agency that not only does great ads but designs record covers, labels plus 8 other fascinating services."

"To find out more about this rumor call . . ."

Lee-Myles Associates, Inc.
160 EAST 56 St., Dept. A
N.Y., N.Y. 10022 TEL. 758-3232

Supplying the graphic needs of the record industry since 1952

Taft 1st Quarter Net Profit Sags

LOS ANGELES—Taft Broadcasting Corp. expects to report a first fiscal quarter net earnings dip of 10%-15% at its stockholders meeting Tuesday (22).

Board chairman Charles S. Mechem Jr. reportedly told Gotham security analysts that Taft's net earnings per share for the quarter which ended June 30 could be off 20%-25% and net revenues are expected to rise 5%-10%.

Reasons for the decline are losses in the company's entertainment, broadcast and amusement park groups.

Due to reported record production levels at Taft subsidiary Hanna-Barbera Productions, earnings for the year are expected to increase, however. Last year's earnings were $59,500,000 or $3.58 a share, and the company expects a record year from its broadcast and entertainment groups despite the slow start.

Gortikov Grilling

• *Continued from page 3*

"So as volume fell between 1978 and 1979, the rate should have gone up, shouldn't it?" Abram asked Gortikov.

"No," replied Gortikov, "the rate is set by statutes."

IFPI deputy director general Ian Thomas testified about contact and negotiations between IFPI and BIEM currently going on in Europe.

The BIEM contract presently calls for a mechanical royalty rate based on the list price of records. Thomas said IFPI wishes to change this base to a formula using wholesale plus a margin which would bring the rate [illegible] actual retail.

INVESTMENT GROUP LOOKING FOR
RECORDS - CATALOGUES - MASTERS
DEFUNCT RECORD COMPANIES

Any category of product.

Lease or Buy-Out

Send as much detail as possible, including artist name, sample, desired terms, etc

Contact Attorney
c/o Weststates Enterprises
2527 N. Carson Street
Suite 205
Carson City, NV 89701

BANKRUPT DISTRIBUTOR

Judge OKs Plan To Pay Creditors

By JOHN SIPPEL

LOS ANGELES — Payment to creditors of the bankrupt Record Merchandising independent label distributorship here was hastened when Federal Judge William Lasarow approved a Capitol Records recommendation that the Chapter XI action be transferred to Chapter VII.

The Capitol suggestion, approved by trustee Irving Sulmeyer, caused Judge Lasarow to order a Tuesday (22) auction of the distributor's assets at 9 a.m. at 1301 Exposition Place.

In an earlier report to the court, Sulmeyer stated that auction of Record Merchandising assets would bring an estimated $324,235.92, along with from $30,000 to $40,000 for fixtures. The review stated that the debtor had $302,248.18 on hand.

Accounts receivable listed included $1,260,000 in scheduled regular accounts, $177,000 in vendor accounts and $153,000 in miscellaneous.

Preference actions (taxes) were shown at $1,781,000.

Because the debtor felt that certain anti-competitive practices excluded it from certain markets, it is possible that litigation could be instigated which might bring additional assets, the trustee asserted.

Liabilities of $4,665,000 were estimated by Sulmeyer.

Court files indicate that accounts which have merchandise returns to make to Record Merchandising have been sent notices telling them of a July one-time deadline for making those record and tape returns. No returns will be accepted thereafter.

Immediately after the auction, the trustee estimates a 10% of indebtedness payment will be made to creditors.

Heider Returns To Studios

• *Continued from page 3*

"And," says Kelsey, "who is better qualified to run Wally Heider Studios than Wally Heider himself?"

The Filmways Audio Group consists of Wally Heider Recording, Filmways/Heider Scoring, Filmways Audio Services, ACI/Filmways Pro Audio Sales and other related audio-oriented companies, 10 in all.

"We have been in the process of revitalizing the operation," adds Kelsey, "as well as making every company profitable."

Just recently, Filmways elected to close its long-standing San Francisco complex of four studios on Hyde St.

Why?

"Market conditions," explains Kelsey, "were and still are depressed in the Bay Area. In addition, there is a saturation of studios in San Francisco and some of the facilities there are offering rates one-third of what their rate cards claim. We couldn't effectively maintain the Heider name there under those circumstances."

In Hollywood Filmways/Heider maintains 10 studios between Cahuenga Blvd. and Ivar St. locations. In addition there is a fleet of remote trucks.

Extensive upgrading and refurbishment of the Los Angeles studios has taken place, indicates Kelsey, such as the rebuilding of Studio 3 at Cahuenga and Studio C at Ivar.

More upgrading is slated for the future, as is continued expansion into related areas.

The Filmways Audio Group staff [illegible] consists of approximately 130.

EMI-A/UA is Radio-Active

Kenny Rogers

"Love The World Away"

Produced by Larry Butler
From "The Urban Cowboy"

Kim Carnes

"More Love"

Robert John

"Hey There Lonely Girl"

Produced by George Tobin
in Association with Mike Piccirillo
for G.T.P. Inc.

Gerry Rafferty

"The Royal Mile"

The J. Geils Band

"Just Can't Wait"

Produced by Seth Justman

Rocky Burnette

"Tired of Toein' The Line"

The Dirt Band

"Make A Little Magic"

Produced by
Jeff Hanna & Bob Edwards

EMI

Give the gift of music.

UA

ARTIE RIPP

Old-Timer More Active Than Ever With Publishing, Producing, Studio

By KAREN KELLY

LOS ANGELES—As co-owner (with his wife Phyllis) and president/chairman of a publishing company, a production firm and a recording studio, Artie Ripp looks to provide a multi-faceted music-oriented facility for artists, songwriters, producers and executives.

Ripp himself is actively involved in the daily operation of his companies, which are independently operated with separate staffs, budgets and responsibilities.

Of his overall role in the companies—Home Grown Music, Inc., Family Productions, Inc. and Fidelity Recording Studios—he occasionally produces, putting together a team of people to work with an artist, aiding in the direction of the artist's career, selecting songs, negotiating recording deals with major record companies, financing demos and scouting and signing talent.

"We are finding talented people, whether they be recording artists or composers or executives and working with them to take their dreams and visions and turn them into retail realities," he says.

Ripp remembers the '60s when as head of first Kama Sutra Records and then Buddah Records he was able to do just that for such people as Richard Perry, Jimmie Ponica, Gary Katz, Shadow Morton, Kenny Laguna, Neil Bogart and Bob Krasnow.

Artie Ripp. Putting people together in a creative manner.

"In the old days I worked with Perry, Katz, Ponicia and Morton when they didn't have any hits and all they knew was that I believe I am a star. I believe I know how to make hit records and I only need someone to believe in me."

"What I'm doing now is getting back to discovering talent and giving it the tools and the facilities and the benefit of my experience and my expertise."

Billy Joel is among the artists signed to Family Productions (incorporated in 1971) as are Mandrill, Melanie, Bugs, Tomorrow and 707 (the two latter are Casablanca acts).

Ripp says the company is also involved with other artists whom he declines to name.

Songs now or recently on the charts published by Home Grown (Continued on page 68)

CHEF AL—Capitol's Al Martino displays some of the Italian cooking he prepared for San Francisco broadcasters and the press during a special trade feed at Scoma's restaurant. Martino was appearing at the Fairmont Hotel.

Korvettes' Fifth Ave. Store Losing Lease

NEW YORK — Korvettes' Fifth Ave. store here may cease operations as a result of the expected sale of its lease on the 180,000-square-foot building.

The location, which accounts for more recording sales than any of the other units in the 36-store chain, is to be sold to Sterling Equities, a real estate firm, for conversion into a cooperative apartment building and a center of the city's diamond trade.

The sale, rumored for months, would leave Korvettes with three locations in Manhattan. Earlier this year, Korvettes' owner, the Apache Wallet Group of France, closed 14 stores in the Northeast as it tried to stem the tide of unprofitability by the discounter.

According to terms of the proposed deal, Korvettes would receive $18 million for the sale of its lease, which still has 20 years to run. The store was opened in 1962.

Korvettes' parent is known to be considering the closing of additional units. When the 14 stores were shuttered, Dave Rohfeld indicated that the company would open music centers in some areas affected by the closings. Todate, however, only a single unit, located in King of Prussia, Pa., has opened and remains in operation.

Was German Phonogram Ad a Joke?

This story prepared by Mike Hennessey in London and Adam White in New York.

LONDON—The non-renewal of foreign licensing deals is seldom a subject for publicity. Both the licensor and the company losing that license usually maintain a discreet silence, the latter accepting the change as the misfortunes of war in the record business.

All of which makes the recent action by Phonogram in West Germany unusual. It's taken out an advertisement in the German trade magazine, Der Musikmarkt, lamenting the fact that after nine years as the Chrysalis licensee in that market, it ceased to handle the label after June 30.

According to Phonogram, the Chrysalis renewal terms were simply too steep. Hence, the obituary, clearly a sign of disappointment that the British firm should choose to go elsewhere after such a long relationship.

Chris Wright, joint chairman of Chrysalis, says he's heard about the advertisement, and presumes it's some kind of joke. He claims not to understand why Phonogram should make such a move, particularly after a long and harmonious licensing arrangement.

Wright won't disclose the details of his company's departure from Phonogram, beyond voicing some dissatisfaction with PolyGram's current policy over third party labels. Nor will he comment upon industry rumors that Chrysalis is asking $10 million advances on a three-year deal, at a 20% royalty rate.

He does say that the decision not to renew with Phonogram is no reflection upon the German firm's representation of Chrysalis these past nine years.

No new Chrysalis pact for Germany has been announced, although Arista, which already handles other U.K. indie Nice Virgin, Bronze and Island—is thought to be a strong contender.

Wholesalers Aid

● Continued from page 3

"I cannot see how a manufacturer or distributor of sound recordings has any reasonable relationship to First Amendment problems of influence or propaganda," states Joe Cohen, executive vice president of NARM.

"There is no sound public policy that is furthered by such discrimination on the part of the Small Business Administration. NARM intends to make every effort to see that this long-standing policy is reversed."

In addition to its fruitless efforts with the agency, NARM has also sought assistance to reverse the agency's regulations from the Senate Select Committee on Small Business. Its efforts have apparently proved to be of no avail and hence its attempt to seek legislative remedy.

Hearings on the bill are scheduled to begin before the Senate committee Thursday (24), at which time representatives of NARM, among others, will begin testifying.

JULY 19, 1980 BILLBOARD

AUTUMN ALBUMS PREVIEWED

Digital Tapes On Chicago WFMT-FM

CHICAGO — WFMT-FM will broadcast digital master tapes of new classical recordings slated for fall release in a special three-hour presentation Tuesday (15). The material will be played from Soundstream digital equipment in the station's first airing of master tapes in the new technological format.

It's believed the program at the same time will represent the first U.S. satellite beam of digital master recordings. WFMT programming is being heard in cities throughout the U.S. through satellite relay and pickup by cable tv systems today.

To be heard are recordings scheduled for fall release on the RCA, Telarc, Philips, Delos and Chaffont labels. Previously released Telarc and Delos material also will air.

Also to be part of the program is a live interview from WFMT's studios with Dr. Thomas Stockham, inventor of the Soundstream system. The program will begin at 7 p.m.

Norman Pellegrini, WFMT program director, will be joined by Billboard's classical editor Alan Penchansky in hosting the broadcast.

The program coincides with RCA Records' Monday and Tuesday (14 and 15) taping here of the Mahler Seventh Symphony, using Soundstream equipment. The recording is being made with the Chicago Symphony.

'UMBRELLA' SYSTEM INSTALLED

E/A Realignment Bared At Conclave

LA COSTA, Calif.—The realignment of Elektra/Asylum's sales, promotion, advertising and merchandising departments under one overall marketing umbrella was the focus of a three-day staff meeting here recently, chaired by Vic Faraci, vice president and director of marketing.

Present were 19 regional sales and promotion staffers plus the top national department heads working under the marketing banner. Lou Maglia, national sales director, Burt Stein, national promotion director, Dave Cline, sales advertising director, and Randy Edwards, consumer/trade advertising and merchandising director.

Also present were Oscar Fields, vice president of special markets (jazz, r&b and disco) and Primus Robinson, national special markets marketing director. Also, Jimmy Bowen, vice president and general manager of Nashville operations and Nick Hunter, national country promotion director.

Addressing the group were Jerry Sharell, vice president of creative services, who spoke on publicity, and Ralph Ebler, East Coast director of artist development, who spoke on artist development.

STUDIO SALES REP

Large, well-known New York recording studio is seeking an aggressive, aware individual with industry contacts.

Salary and/or commission commensurate with ability. All applications held in strictest confidence.

Send resume to

Box 889
Billboard
1515 Broadway
New York, N.Y. 10036

RGH
Record Manufacturing Corp.

New York City's Only Record Pressing Plant

QUALITY IS OUR PRIME OBJECTIVE, IT'S YOURS CALL US

RGH
RECORD MANUFACTURING CORP
A FULL SERVICE COMPANY

Cutting, Plating, Labels, Jackets...

750 Eighth Ave., New York, N.Y. 10036 • (212) 354-4336

Get in the new rap race with these national hits!

"RAPPIN' & ROCKIN' THE HOUSE"
by
Funky Four

"SUPER RAPPIN"
by
Grand Master Flash & The Furious Five

"THE NEW RAP LANGUAGE"
by
Spoonie Gee & The Treacherous Three

"DO YOU LIKE THAT FUNKY BEAT"
by
Kool Kyle—The Star Child

ENJOY RECORDS
611 W. 125th St., N.Y.C. 10027
(212) 862-2230

NORTH ATLANTIC
Freight Forwarders, Inc.

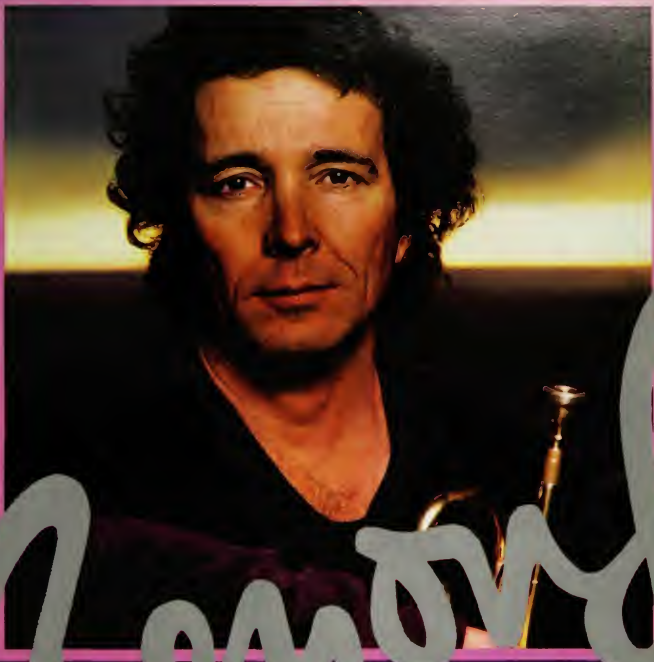
IATA Approved Air Cargo Agents and Consolidators

SPECIALISTS IN AIR EXPORTS OF PHONOGRAPH RECORDS
PICKUP AND EXPORT SAME DAY

Daily Allocations with Major Airlines to
EUROPE • ASIA • SOUTH AMERICA • AFRICA
All Cargo Fully Insured By Lloyd's

115-15 Sutphin Blvd., Jamaica, N.Y. 11436 (212) 322-3230
TELEX NOS W.U. 876631 NAFF • RCA 230638 NAFF

HERB ALPERT



Beyond

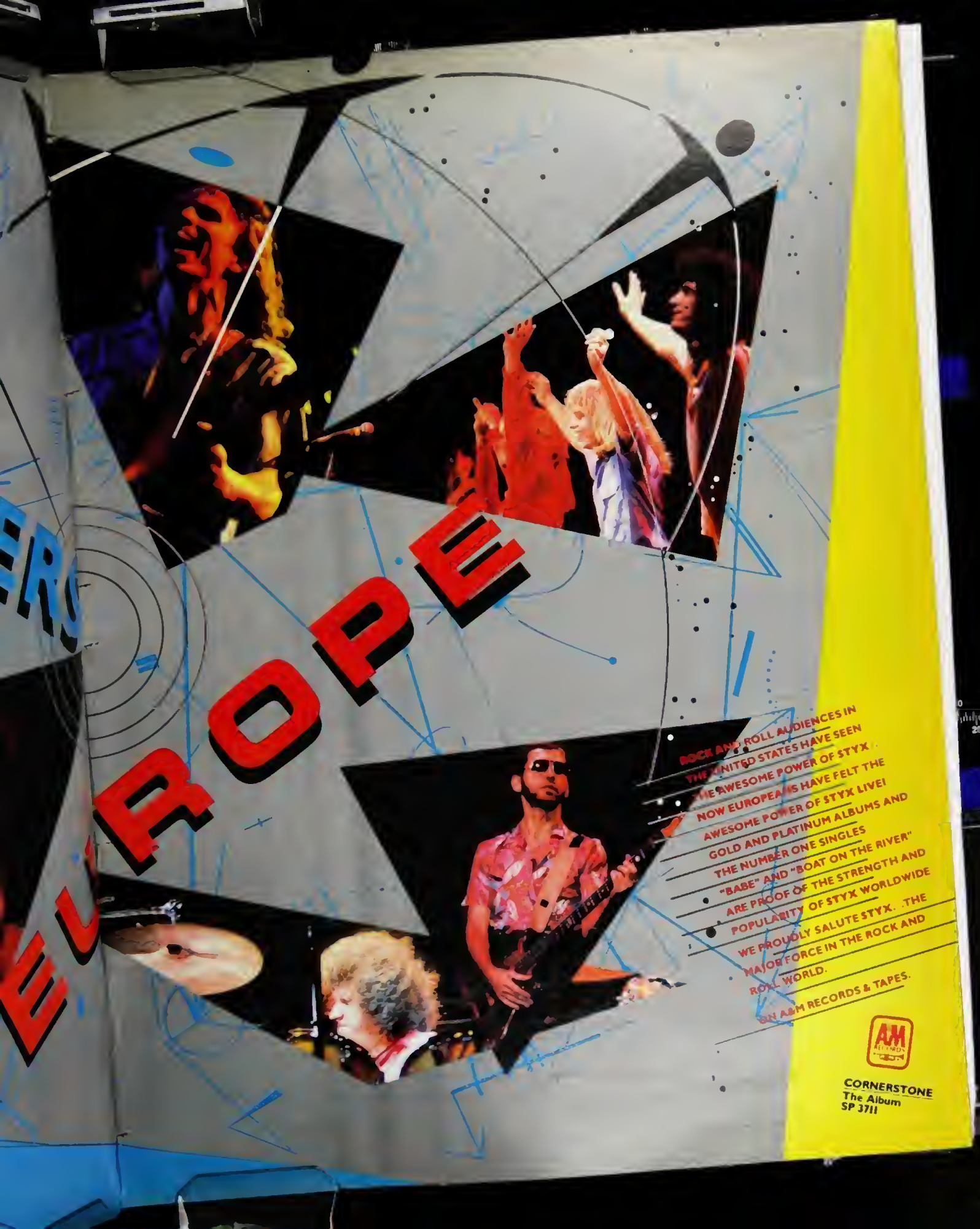
During his amazing career Herb Alpert has sold more instrumental records than any artist in the history of recorded music. Now Herb Alpert brings you ... BEYOND ... the album ... the next musical plateau for Herb Alpert ... the next plateau for instrumental music.

BEYOND SP 3717

THE ALBUM FROM HERB ALPERT ON A&M RECORDS & TAPES.

PRODUCED BY HERB ALPERT, RANDY BADAZZ & ANDY ARMER

STYX
CONQUERS
E.U.


EUROPE
ROCK AND ROLL AUDIENCES IN THE UNITED STATES HAVE SEEN THE AWESOME POWER OF STYX. NOW EUROPEANS HAVE FELT THE AWESOME POWER OF STYX LIVE! GOLD AND PLATINUM ALBUMS AND THE NUMBER ONE SINGLES "BABE" AND "BOAT ON THE RIVER" ARE PROOF OF THE STRENGTH AND POPULARITY OF STYX WORLDWIDE. WE PROUDLY SALUTE STYX. THE MAJOR FORCE IN THE ROCK AND ROLL WORLD.
ON A&M RECORDS & TAPES.
A&M
CORNERSTONE
The Album
SP 3711

SCHLITZ KRIEG—Grammy winning songwriter Don Schlitz takes a break from signing albums at Discount Records in Nashville to chat with Connie Bradley, ASCAP's Southern director. Schlitz's debut LP, "Dreamer's Matinee," is on Capitol.

Case Of Suspected Duper Martin Seems At An End

NEW YORK – A long legal struggle involving more than a dozen record companies, the Recording Industry Assn. of America and at least a half dozen defendants accused of tape piracy seems to have come to an end in a Connecticut federal court.

Accused illegal tape duper Joseph Martin, who heads Pearl Music Inc., and others connected to an alleged scheme for making and marketing illegal tapes, agreed to a court-approved order stipulating that Martin et al. abandon their antitrust action against the RIAA and its members, and that the defendants cease any further illegal duping activities.

The stipulation order and perma-

(Continued on page 88)

Woman Indicted By U.S.

NEW YORK – A Georgia woman, alleged to have been a major supplier of counterfeit 8-track tapes, has been indicted by a federal grand jury that is still sifting through evidence gathered during the FBI's 1978 Operation Modsoun.

Velma Hydock, 32, said to operate Morgan Custom Tape, a Stockbridge, Ga., duplicating plant, is charged with six counts of wire and mail fraud stemming from her attempts to sell quantities of bogus tapes to undercover agents operating a retail outlet in 1978 in Westbury, L.I.

Hydock is alleged to have mailed a list of available counterfeit masters and labels to the agents, and to have implemented the fraud through a series of long distance phone calls, the basis of the wire and mail charges.

Specifically, Hydock is charged with depriving artists and labels of royalties and payments for copyrighted material, including works by Neil Sedaka, Paul Anka, Olivia Newton-John, Vicki Sue Robinson, Frankie Avalon, Gladys Knight, Eric Clapton, Marie Osmond and Elton John.

Represented among the alleged bogus labels were K-tel, RCA, CBS,

(Continued on page 83)

Rock 'n' Rolling

New Wavers Look For a Radio Break

By RICHARD M. NUSSER

NEW YORK – Although most record companies and the vast majority of commercial radio stations are currently emphasizing music that is clearly aimed at an older listening audience (25 to 35-year-olds), there's still a growing number of acts which aren't pitching their sound to that demographic.

These are the acts that you don't see on the charts often (there are some exceptions), and their names aren't familiar to the general public. Some don't even have U.S. record deals. But college radio stations are playing them regularly, and the burgeoning small club scene depends upon them to draw a steady stream of customers.

They're the new wave that won't go away, the adamant legions who prefer wearing skinny ties or "dreadlocks," in the case of the reggae crowd, and they generally play uncluttered rock with a vengeance.

They're perceived as "troublemakers," which is exactly what Warner Bros. calls its latest loss leader LP compilation of new wave acts. Their sound is too harsh and/or political to provide a suitable background for the ads that bring revenue to radio.

Some, of course, have made an impact on the charts. These include the Clash, the Pretenders, the Police, Third World, Joe Jackson and a handful of others.

The majority fall into the category of the Merton Parkas, the Slits, the Others, Tina Peel, the B-Girls, Los Microwaves, Gina Harlow, Human Sexual Response, the Teardrop Explodes and countless others.

They're the not-so-soft underbelly of rock music, and despite the fact many of their records are available only on import copies, they are getting played on college radio, and many more retailers are stocking import disks in response to this.

Of course the major labels have nothing to fear from such competition, as least for the time being. Retailers offer these disks for sale as a service, more than a profit center. And major labels don't care to carry an act that won't sell at least 100,000 copies of a release.

This situation could change. At the recent Black Music Assn conference it was reggae artist Bob Marley who drew the strongest reaction during a film montage of black acts, old and new. In terms of concert appearances, reggae acts have the greatest crossover appeal among the white audiences, especially at colleges.

Musically, the first few years of a new decade are marked by a preference for tried and true acts, and a tendency to play it safe. Then comes the left field acts that shake the marketplace up.

This is going to be difficult this decade because of a reluctance on the part of radio stations and labels to plug the more strident rockers.

But sooner or later, as the marketplace gets more fragmented, with radio formats aimed at the least common denominator, some station is going to take the plunge and play nothing but new music.

If and when this happens, it probably won't be a decision made from some sense of duty or desire to help small labels sell records. It will simply be a crafty move designed to create a strong identity in a marketplace where every other station in town is playing "adult contemporary" or AOR, with an emphasis on old gold and established acts.

WPIX-FM here tried it, but abandoned it after a brief period. Most radio consultants and programmers know you have to stick with a format for four to six months before one can determine with any degree of accuracy if it's working.

* * *

David Bowie joins Linda Ronstadt in crossing over from pop star to stage actor. Ronstadt is set to open in "The Pirates of Penzance" in Central Park in a few weeks. Bowie will play the lead in "The Elephant Man," a straight dramatic role concerning the plight of a deformed sideshow freak who is befriended by a London doctor.

* * *

"No One Here Gets Out Alive," the biography of the late Jim Morrison of the Doors, becomes the second rock biog to make the New York Times paperback best seller list. Reports put total sales so far at 100,000 copies. The Bruce Springsteen story was the first rock book to hit the literary charts. It's also rumored that an ambitious plan to cross-merchandise the Morrison book and the Doors' catalog with standing displays in both book and record stores fizzled because the accountants at Warner Communications Inc. couldn't unravel a way to handle the billing, despite the fact WCI is the parent of both Warner Books and Elektra Records.

Billboard® Best Selling Spiritual LPs

Billboard SPECIAL SURVEY For Week Ending 7/5/80

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number
1	3	39	IT'S A NEW DAY — James Cleveland & The Southern California Community Choir, Savoy SGL 7035
2	8	22	PLEASE BE PATIENT WITH ME — Albertina Walker With James Cleveland, Savoy SL 14521
3	4	76	LOVE ALIVE II — Walter Hawkins & The Love Center Choir, Light LS 5735
4	2	26	I'LL BE THINKING OF YOU — Andrae Crouch, Light LS 5763
5	9	47	CHANGING TIMES — Mighty Clouds Of Joy, Epic JE 35971
6	10	10	IT STARTED AT HOME — Jackson Southernaires, Malaco M 4366
7	5	14	VICTORY SHALL BE MINE — James Cleveland & The Salem Inspirational Choir, Savoy SL 1454
8	12	81	I DON'T FEEL NOWAYS TIRED — James Cleveland & The Salem Inspirational Choir, Savoy DBL 7024
9	1	22	LORD, LET ME BE AN INSTRUMENT — James Cleveland & The Triboro Mass Choir, Savoy 14525
10	14	14	IF YOU MOVE YOURSELF, THEN GOD CAN HAVE HIS WAY — Donald Vails Choraleers, Savoy 7039
11	6	26	FIRST CLASS GOSPEL — The Williams Brothers, Tomato TOM 7012/G
12	7	64	FOUNTAIN OF LIFE JOY CHOIR — Ginger Beats, 5034 (TB)
13	11	60	LEGENDARY GENTLEMEN — Jackson Southernaires, Malaco 4362
14	15	18	HEAVEN — Cornelius Johns, Savoy SL 14547
15	16	35	IN GOD'S OWN TIME, MY CHANGE WILL COME — James Cleveland & The Triboro Mass Choir, Savoy 14525
16	13	56	WHAT A WONDERFUL SAVIOR — Donald Vails & The Voices Of Deliverance, Savoy 7030
17	18	30	THE PROMISE — James Cleveland & The Philadelphia Mass Choir, Savoy 14526
18	19	10	NO ONE GETS THE PRIZE FOR ETERNAL LIFE — [illegible] Community Choir, Savoy [illegible]
19	21	136	AMAZING GRACE — Aretha Franklin With James Cleveland, Atlantic 2-906
20	17	10	GOD'S WILL, GOD'S WAY — Bobby Cummings Singers, Tomato TOM 7039G
21	22	154	FIRST LADY — Shirley Caesar, Hob HBL 500
22	26	22	WE'LL LAY DOWN OUR LIVES FOR THE LORD — Rev. Johnny Cheeks, Savoy SGL 7040
23	23	5	UNIVERSAL LOVE — Billy Preston, Myrrh MSB 6607
24	20	56	BECAUSE HE LIVES — International Mass Choir Of Churches, Tomato 9000
25	32	111	LIVE, HE DECIDED TO DIE — Donald Vails Choraleers, Savoy 7019
26	27	14	LIFE IS FRAGILE . . . HANDLE WITH PRAYER — Myrna Summers, Savoy SL 14509
27	28	5	TRAMAINE (WORD) — Tramaine Hawkins, Light LS 5760
28	NEW ENTRY		THY JESUS — Lutz Ronny & The Soul Searchers, Rainbow 7213
29	30	5	SHOW ME THE WAY — Willie Banks & The Messengers, HSE 1532
30	NEW ENTRY		AIN'T NO STOPPING US NOW — Willie Neal Johnson & The Gospel Keynotes, Rainbow 27217
31	24	18	OH LORD, YOU SAID SO — Rev. Cleophus Robinson, Savoy SL 14532
32	25	22	SOMETHING WITHIN ME — Rev. Maceo Woods & The Christian Tabernacle Concert Choir, Savoy SL 11581

What do half of these 32 Gospel Best Sellers have in common??

All were creatively cut by

TRUTONE RECORDS
DISC MASTERING LABS
163 Terrace St., Haworth, NJ 07641
(201) 385-0940

WEA's Business Bright

• Continued from page 3

land into larger quarters. That shows the extent of our commitment goes right into physical quarters," Droz adds.

"My visit to Disc Records and Stark was exhilarating. I saw 17 people working in a self-sufficient advertising department at Stark. These people are positive. They aren't letting the industry's present different pricing, returns and credit policies bother them too much. They are cooperating with us," the onetime independent distributor boss of Arc, Detroit, notes.

"I am not forgetting that the Rolling Stones, Queen and Jackson Browne helped boost June. But we have a Rose Royce, Paul Simon soundtrack, Ashford & Simpson, Cars, Yes and Joanie Mitchell coming over the next few weeks to keep up the momentum. I see no letup in strong product flow in September and October. I'm already pencilling in strong names for January.

"It's assuring for me to see the diversification developing. Soundtracks are hitting with 'Urban Cowboy,' 'The Blues Brothers' and 'Roadie.' Country has never been stronger for us. In the current Billboard, we have 21 albums among the top 200 starred," Droz notes.

Laff To Malverne

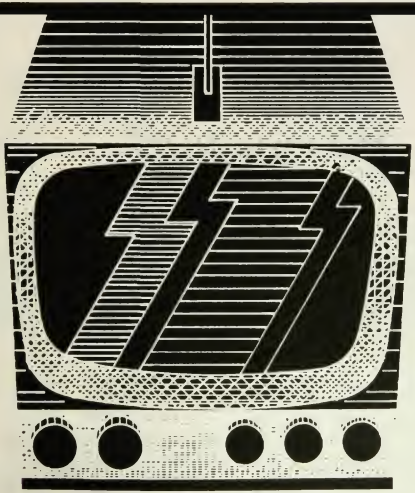
LOS ANGELES—Laff Records will be distributed in New York by Malverne Record Distributors. It was previously distributed by Alpha.

TIMED RIGHT! AIMED RIGHT! BILLBOARD'S HOME VIDEO MARKET UPDATE.

Billboard's issue dated August 30th will contain a special in-depth look at the entire Home Video picture. Your advertising message in this expanded editorial section will have the advantage of being included in the kind of update only Billboard is equipped to do, week in, week out.

Everybody with interests in the home video field finds themselves in the same position: A NEED TO KNOW posture concerning the entire Home Video Market. Billboard accepts its responsibility to keep its worldwide circulation informed, educated and up-to-date with the latest developments, marketing trends and the potential of where this new market is going. Our weekly Sound Business/Video section, Bi-Weekly Top 40 Videocassette Chart along with this expanded editorial section on Home Video will give you the ammunition you need to give your product the exposure it deserves.

On-target editorial coverage attracts... on-target advertising timed right generates action. Contact your Billboard Advertising Representative today and reserve your choice space for maximum results.



Issue Date: August 30, 1980
Advertising Deadline: August 15, 1980

Billboard®

The Weekly Authority in Sound Business/Video Coverage

Billboard®

Founded 1894

The International Music-Record-Tape Newsweekly

Billboard Publications, Inc., 9000 Sunsel Blvd., Los Angeles, Calil 90069 213 273-7040. Cable: Billboy LA; L.A. Telex: 698669, N.Y. Telex: 710581-6279.

Editor-In-Chief/Publisher: Lee Zhito (L A) **Managing Editor** Eliot Tiegel (L A)

Executive Editorial Board. Is Horowitz, Earl Paige John Sippel Eliot Tiegel, Adam White Lee Zhito

Offices: Chicago 150 N Wacker Dr Ill 60606 312 236 9818 Editorial Staff Alan Penchansky, Bureau Chief & Classical Editor **Cincinnati** 2160 Patterson St, 45214 Ohio 513 381 6450 **Los Angeles**—9000 Sunset Blvd Calif 90069, 213 273 7040 Editorial Staff Dave Dexter Copy Editor, Ed Harrison, Campus & Record Reviews Editor, Jim McCullaugh Sound Business Editor, John Sippel Marketing Editor Jean Williams, Talent Editor Reporter Paul Grein **London**—7 Carnaby St WIV IPG, 439 9411 Editorial Staff Mike Hennessey, European Director Peter Jones, U K News Editor **Milan**—Piazzale Lorelo 9, Italy 28 29 158 Editorial Bureau Chief Germano Ruscitto **Nashville**—14 Music Circle E Tenn 37203, 615 748 8100 Editorial Staff Gerry Wood Bureau Chief & Country Editor Reporter Kip Kirby **New York**—1515 Broadway New York 10036 212 764 7300 Editorial Staff Is Horowitz, Bureau Chief & Commentary Editor Doug Hall Radio Programming Editor Radcliffe Joe Disco Editor, Roman Kozak, Rock Editor, Irv Lichtman, Publishing Editor, Richard M Nusser Assistant Disco Editor, Adam White International Editor **Tokyo**—Utsunomiya Bldg 19 16 Jinguane 6 Chome Shibuya ku, Tokyo 150 03 498 4641 Editorial Shig Fujita **Washington**—733 15th St N W D C, 20005, 202 783 3282 Editorial Bureau Chief Jean Callahan

Special Issues. Earl Paige Editor, Susan Peterson Assistant Editor, Bob Hudoba, Directory Services Manager Ion Braude, Assistant Directory Manager

Intl Correspondents: Austria—Manfred Schreiber, 1180 Wien XVIII, Kreuzgasse 27 222 43 40 974 **Australia**—Glenn Baker, P O Box 261, Baulkham Hills, 2153 New South Wales, **Belgium**—Juul Anthonissen, 27A Dode Godstraat, 3100 Heist op den Berg 015 241953 **Canada**—David Farrell, 78 Mayfield Ave, Toronto, Ontario 416 766 5978, **Czechoslovakia**—Dr Lubomir Dourzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik 26 16 08 **Denmark**—Knud Orsted 22 Tjornevej DK 3070 Snekkersten 03 22 26 72, **Finland** Kari Helopaltio, SF 01860 Perttula 27 18 36, **France** Henry Kahn, 16 Rue Clauzel, 75009 Paris 878 4290 **Greece**—Lefty Kongalides, Hellinikos Vorras, Thessaloniki 416621, John Carr, Kaisarias 26 28, Athens 610. **Holland** Willem Hoos Bilderdijhlaan 28, Hilversum 035 43137, **Hong Kong** Keith Anderson, P O Box 40, Tai Po, N T **Hungary**—Paul Gyongy, Orloulca 3/b, 1026 Budapest II Tel 167 456 **Ireland**—Ken Stewart, 56 Rathgar Road, Dublin 6, Ireland 97 14 72, **Israel**—Uri Alony, 3 Manya Shochat St, Roshon le Zion 997 532, **Italy**—Daniele Caroli, Viale Marche 21, 20125 Milano 6083412 Paul Bompard Via Gramsci 54 00197 Rome, 360 0761 **Malaysia**—Christie Leo, 31 Jalan Riong, Kuala Lumpur 204 049 **Mexico**—Marv Fisher, Apartado Postal 11 766, Mexico 11, D F 905 531 3907 **New Zealand**—Phil Gifford, 156 Upper Harbor Dr, Greenhithe, Auckland 413 9260 **Norway**—Kurt Bakkemoen, Alcersgaten 34, Postboks 727, Sentrum Oslo 1 02 11 40 40 **Poland**—Roman Waschko Magiera 9m 37, 01 873 Warszawa 34 36 04 **Portugal**—Fernando Tenente R Sta Helena 122 R/c Oporto, **Rumania**—Octavian Ursulescu, Str Radu de la La Afumati nr, 57 B Sector 2 Bucharest O P 9 13 46 10 16 20 80, **Singapore**—Peter Ong, 390 Kim Seng Road 374488, **South Africa**—Don Albert, 21 5th Ave, Highlands N 2192, Johannesburg 011 40 6963, **Spain**—Fernando Salaverri, San Bernardo 107, Madrid 15 446-20 04, **Sweden**—Leif Schulman, Brantingsgatan 49 4 tr 115 35 Stockholm 08 629 873, **Switzerland**—Pierre Haesler, Hasenweld 8, CH 4600 Olten, 062 215909 **U.S.S.R**—Vadim D Yurchenkov 14 Rubinstein St Ap 15 Leningrad, 191025 15-33 41 **West Germany**—Wolfgang Spahr 236 Bad Segeberg An der Trave 67 b, Postfach 1150 04551 81428, **Yugoslavia**—Mitja Volcic, 61 351 Brezovica, Ljubljana 061 23 522

Sales Director: Tom Noonan (L A), **Natl Sales Manager**: Ron Willman (N Y), **U K./European Sales Coordinator**: Graham Lockhart **European Sales Consultant**: Andre DeVekey (London) **Classified Advertising Manager** Murray Dorf (N Y)

U.S. Sales Staff: Los Angeles—Joe Fleischman, Harvey Geller, Jeri Logan, **Nashville**—John McCartney, **New York**—Mickey Addy, Jim Bender Norm Berkowitz, Ron Carpenter

Intl Sales: Australia, New Zealand—Geoff Waller & Associates, 11 Eeroka St, Wavarton, New South Wales 2060 Australia 02 92 1249 **Canada**—Jim Bendar, New York Office, **Austria, Benelux, Germany, Greece, Portugal, Scandinavia, So. Africa, Switzerland**—contact U K office **France**—Pierre de Chocqueuse, 24 Rue Jean Nicot, Paris 75007 705 71 46 **Great Britain**—Philip Graham 7 Carnaby St, London WIV IPG 439 9411, **Italy**—Germano Ruscitto, Piazzale Lorelo 9 Milan 28 29 158, **Japan**—Hugh Nishikawa, Utsunomiya Bldg, 19 16 Jingunae 6 Chome, Shibuya ku, Tokyo 150 03 498 4641, **Mexico**—Marv Fisher, Apartado Postal 11 766 Mexico 11, D F 905 531 3907 **Spain**—Rafael Revert, c/o Radio Madrid AV Jose Antonio 32, Madrid 13 231-83 19

Associate Publishers: Tom Noonan, Bill Wardlow **Business Affairs Director**: Gary J Rosenberg, **Circulation Manager**: Alan Wasserman, **Conference Director**: Salpy Tchalekian, **Director Of Marketing Services & Chart Director**: Bill Wardlow, **Chart Manager**: Jim Muccione **Managing Director Billboard Ltd U.K./Europe**: Frederick C Marks, **Production Manager**: John Halloran **Assistant Production Manager**: John Wallace **Production Coordinators**: Ron Frank, Tom Quilligan, **Promotion Manager**: Jane Hoffman

BILLBOARD PUBLICATIONS, INC

Chairman W D Littleford **Executive Vice President**: Jules Perel **Senior Vice Presidents**: Mort L Nasatir, Broadcasting Gerald S Hobbs Billboard Group Patrick Keleher Art/Design Group **Vice Presidents**: William H Evans Jr, Finance, Lee Zhito, Billboard Operations, Walter J Heeney, Amusement Business Group, John B Babcock Product Development, Mary C McGoldrick, Personnel **Secretary**, Ernest Lorch **Corporate Managers**: Charles Rueger, Printing Operations, Carl G Mercurio, Director of Distribution, Charles Buckwalter, Marketing Services, Ann Haire, Director of Planning & Market Development **Controller**: Don D Dell

Subscription rates payable in advance One year $110 in U S A (except Alaska Hawaii Puerto Rico Canada) Other rates on request Allow 3 to 6 weeks delivery first copy Published weekly Second class postage paid at New York N Y and additional mailing offices **Postmaster, please send changes of address to Billboard, P O Box 13808, Philadelphia, PA 19101**

© Copyright 1980 by Billboard Publications, Inc The company also publishes in New York Art & Antiques American Artist Interiors Photo Weekly Residential Interiors Watson Guptill Publications Amphoto, Whitney Library of Design American Artist Book Club, Designers Book Club Camera Arts Book Club Music In The Air Los Angeles Billboard Nashville Amusement Business, Billboard Broadcasting Corp (WLAC AM WKDB FM) London World Radio TV Handbook, The Artists Book Club

SUBSCRIBER SERVICE
Billboard
P O Box 13808
Philadelphia, PA 19101
(212) 764 7376

Vol. 92 No. 29

Commentary

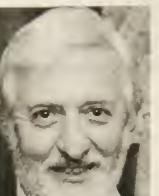
Country & Fedoras Don't Mix

By KERMIT GOELL

For the past year or so "Country In The '80s" has been the slogan and prophecy of Nashville drumbeaters, not for just the U S but for the entire world In this country, sales have surpassed everything but rock In the British Isles Mervyn Conn, the Wizard of Wembley, and other promoters have it moving briskly Ditto Australia

On April 21, 1979 Conn ushered the modern era of country music into Germany when he opened his first Festival in Frankfurt to 8,000 rabid fans It seemed as though the dam had burst and the prophecy was about to come true German country stars Gunther Gabriel and Freddy Quinn planned evermore ambitious telespecials, and more radio time was allotted to Nashville product

Radio Luxembourgh's country deejays Achim Graul and Bob Stewart blanketed Europe, the Near East and North Africa with their awesome 1,200,000-watt signal. Bookers hungrily eyed those unopened markets Best of all, new Nashville style country groups were springing up all over and feeding local demand



Kermit Goell: "Europe wants classic country sung by country looking singers."

On July 7 of that year Jim Halsey brought a star-studded country program to the long-established Montreux Jazz Festival in Switzerland What names are bigger than Barbara Mandrell, the Oak Ridge Boys and Roy Clark? But the result was a shocking debacle. Doc Watson, brought along as the opening act, scored a smash, Mandrell was booed off the stage.

'Classic country is now being preserved in Europe'

The Oaks would have also exited early but were recording the show live so they had to face an hour of catcalls and fights among the fans As for Roy, pro that he is, he scrapped his Las Vegas comedy program and gave the crowd what it had come for—good old traditional country, and he tore it up.

How could such a galaxy have failed? Barbara's father Erby called the crowd "a bunch of Barbarians" (no pun intended). Billy Sherrill said. "Country in Europe is 20 years behind" Halsey backed off Europe The Oaks, to their credit, reviewed their goals and plotted a course down more country roads

Why were Halsey's sources of information so faulty and uninformed? Who really knew the answers? Well, Mervyn Conn knew So did Manfred Vogel of the German fan magazine, Country Corner—but no one bothered to ask them

I believe it may be useful to examine the European mind as it relates to country music, to go back beyond its beginnings and examine events that were the roots and source of present attitudes and tastes It may help us understand what they are looking for, and why they want what they want.

In the late 19th century a German writer named Karl May specialized in romantic books on far-off places Turning to the burgeoning American West, with its cowboys and Indians, he created a series of novels that forever captured the German mind May's world was peopled with noble savages, villainous trappers and sheriffs and cowboys who were recreations of the old chivalrous knighthood of European folkore.

May's evocation of the endless prairies teeming with buffalo awakened a land hunger in landless Germans, most of whom were tenants of noblemen owning huge tracts Every young German devoured his books, and today they survive in a popular and endless television series.

Germany has been wild west crazy for 100 years. Any Nashville performer who has worked there is amazed that many in the audience troop in dressed in boots, Stetsons and full western regalia, including six-guns Country is part of their beloved childhood fantasy

At the end of World War II our government set up a series of radio stations in Europe to entertain our homesick occupation troops It was through this medium that country music was first heard on the Continent Roy Acuff, with "Great Speckled Bird" and "Orange Blossom Special" was heard everywhere. Eddy Arnold was another great favorite.

These stations also reached England where they had an avid audience, and were in fact the main medium for exploiting American songs, as I have good reason to know On Christmas Day, 1947, Muff Moffat, a DJ on Armed Forces Network in Munich broke open my song "Near You" (written with Francis Craig) He announced that anyone making a contribution to the Christmas Fund could make a request. "Near You" was played more than 50 times and was an overnight hit

In that era, European country fans were few and far between Most big artists, like Acuff, Arnold and later Hank Williams, wore business suits and fedora hats It was through the entrance of Ernest Tubb, Tex Ritter and other western artists that boots, Stetsons and spangled suits came into vogue.

Thus the connection was made between the great fund of goodwill for anything western and country music This blossomed about 25 years ago, and was the real beginning of country abroad But progress was still slow

The tempo of acceptance picked up in the last five years when Billy Sherrill started to turn out melody hits like "Stand By Your Man" and "The Most Beautiful Girl In The World" Still, as late as a year ago German ace producer-publisher Ralph Siegel told me, "Country is nothing here, sales are perhaps 5,000 for a record" Now he is one of the biggest subpublishers of country material.

Shortly after the Montreux disaster, Country Corner ran a poll to learn which artists and songs appealed most to the German public The results were startling. Johnny Cash and Emmylou Harris were the favorite singers, Kris Kristofferson the best-liked song writer, with Hank Williams close behind Singers and songs of the '50s and '60s were dominant

That fall (1979) Marlboro Cigarettes hung its western-image peg on a tie-in with country music Its 11-city tour of Germany in November was a smash The artists, Faron Young, the Osborns, Red Steagall, the Kendalls, Tommy Overstreet and Charly McLain were anything but crossover. The Osborns' bluegrass stole the show

'Audiences won't accept a slick, Las Vegas look'

Conn's tour this spring, in which I participated as a&r man and which for the first time included Zurich and Paris, was also solid country, Charley Pride, Emmylou, the Bellamys and Boxcar Willie dominated the venues Acuff, the Glasers, Brenda Lee and Jimmy C Newman were the surprise hits.

Again we learned our lesson. Europe wants classic country sung by country-looking singers.

Some years ago Barbara Mandrell and Dolly Parton received so-so receptions at Wembley Pool. Turning to Barbara, Dolly said, "Honey, they don't know what we're talkin' about." No. European audiences won't accept a slick, Las Vegas look They want the real thing, including, as I said, appropriate costumes as they see it

It is a quirk of fate that classic country is now being preserved for us in Europe. Compared with Nashville, the business is in its infancy there

If you want a piece of that market and it's a rich one—give them what they want, or don't go. A baby takes its time about growing up, so just feed them their classic country and give them time. It will pay off.

Kermit Goell is a songwriter whose credits include material for pop, films and theatre, in addition to country. He has been a resident of Nashville since 1972.

Articles appearing on this weekly page are designed as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

Letters To The Editor

Dear Sir:

We are having a severe problem with defectives, mostly 8 track tapes and cassettes In returning recently 124 units to one company, for instance, 88 were defectives We are primarily a tape store, selling about ten times as many tapes as albums

We take great care to be sure that tapes are truly defective before we give the customer a replacement For each tape sold we give a 30 day warranty which the customer signs This serves a number of purposes First, it gives the customer confidence in his purchase Then, it assures that the tape was bought from us. And finally it avoids claims on old and well used tapes.

The growing lack of confidence by customers in expensive tapes is, I believe, one of the main reasons for the overall slump in prerecorded product sales In self defense, they are recording their own

George Corse
Corse Music Co.
Graham, Tex.

Dear Sir:

I have just read the article on Harry Warren in the June 28 Billboard I went through the list of songs he has written and found that I have on record, all but 10 of them

I'd like to send Warren a tape of my radio program, "Music And Memories," now in its seventh year on KHAS here

Chris Morrison
Hastings, Neb.

DAVE DAVIES
D
AFLT-3603
DAVE DAVIES SOLO. STILL A KINK
AND SO MUCH MORE.
D
RCA

Counter-point

BMA Quiz: Where Are Promoters?

By JEAN WILLIAMS

LOS ANGELES—A curious thing happened or didn't happen at the Black Music Assn.'s recent conference.

Conspicuously absent were members of the concert promoters group, the United Black Concert Promoters, formed last year out of the association.

However, there was a concert promoters session, but members of the Black Music Assn.'s concert promoters group were nowhere in sight, with the exception of Bill Washington, treasurer of the promoters group. Washington was moderator of the panel.

As a matter of fact, when one conventioner queried the concert promoters panel on the current status of the group, she was advised that the session was not to deal with that subject. Curious because that was the most popular session last year.

With the promoters battling during the past year with some top black acts, urging the acts to be more responsive to black communities and to promoters who took financial risks by booking them when they were baby acts, many conference attendees were eager to know the group's present status.

But it was passed over almost as if it didn't exist. Dick Griffey, president of Solar Records and a West Coast spokesperson for the promoters group, was reportedly unable to attend the convention due to other commitments. George Woods of WDAS-AM in Philadelphia was spokesperson on the East Coast. Woods, although at the conference, did not attend the promoters session.

One might wonder if the United Black Concert Promoters is still active?

"Not only are we active, but we're aggressively active," asserts Griffey. "I believe the Black Music Assn. has taken a passive role and we as concert promoters are not content to 'behave.'

"As a matter of fact, the United Black Concert Promoters has signed a coalition with Operation PUSH (headed up by the Rev. Jesse Jackson) and the NAACP.

"We're going to PUSH's convention in New Orleans. I just returned from New Orleans where we had meetings with major companies like Budweiser and Kool cigarettes to have them underwrite some tours.

"I just read in Billboard where Ewart Abner said the Black Music Assn. should come up with an affirmative action program. He hit it on the head."

Griffey notes that he and his group are members of the organization but the United Black Concert Promoters is not an arm of the Black Music Assn.

* * *

What is believed to be Southern California's first outdoor, all day blues and gospel festival is set for the 12,000-seat Veterans Memorial Stadium Sunday (20) in Long Beach, Calif.

All proceeds from the festival, which is scheduled to begin at noon, will go to station XLON-FM, a Long Beach PBS outlet.

According to Bernie Pearl, an announcer at XLON and organizer of

(Continued on page 19)

Billboard SPECIAL SURVEY for week ending 7/19/80

Billboard® Hot Soul Singles™

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

★ STAR Performer—singles registering great est proportionate upward progress this week

This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer) Label & Number (Dist. Label) (Publisher, Licensee)
★1	1	14	TAKE YOUR TIME—S.O.S. Band (H. Clayton Sigidi) Tabu 9 5522 (CBS) (Avant Garde ASCAP/Interior/Sigidi's Song BMI)
★2	4	12	ONE IN A MILLION YOU—Larry Graham (S. Dees) Warner Bros. 49221 (Irving/Medad BMI)
3	3	14	LANDLORD—Gladys Knight & The Pips (N. Ashford V. Simpson) Columbia 1 11239 (Nic O Val ASCAP)
4	2	18	LET'S GET SERIOUS—Jermaine Jackson (S. Wonder L. Garrett) Motown 1469 (Jobete/Black Bull ASCAP)
★5	6	9	CUPID—Spinners (S. Cooke) Atlantic 3664 (Kags/Sumac BMI)
6	5	16	SWEET SENSATION—Stephanie Mills (J. Mtume R. Lucas) 20th Century 2449 (RCA) (Frozen Butterfly BMI)
7	7	15	A LOVER'S HOLIDAY—Change (D. Romani T. Willoughby) RFC 49208 (Warner Bros.) (Little Macho ASCAP)
8	8	18	FUNKY TOWN—Lipps, Inc. (S. Greenberg) Casablanca 2233 (Rick's/Rightsong/Steve Greenberg BMI)
★9	10	13	YOU AND ME—Rockie Robbins (J.P. Pennington) A&M 2231 (Chinnichap/Careers BMI)
10	9	11	SITTING IN THE PARK—GQ (B. Stewart) Arista 0518 (Chevis BMI)
★11	18	4	GIVE ME THE NIGHT—George Benson (R. Temperton) Warner Bros./Q West 49505 (Rodsongs ASCAP)
★12	17	10	DYNAMITE—Stacy Lattisaw (N.M. Walden B. Hull) Cotillion 45015 (Walden Gratitude Sky ASCAP/Cotillion/Brass Heart BMI)
★13	15	6	HERE WE GO AGAIN—Isley Brothers (E. Isley M. Isley C. Jasper R. Isley O. Isley R. Isley) CBS (Bovina ASCAP)
14	12	19	SHINING STAR—Manhattans (L. Graham P. Richmond) Columbia 1 11222 (Content BMI)
★15	35	4	OLD-FASHION LOVE—Commodores (M. Williams) Motown 1489 (Jobete/Commodores Ent. ASCAP)
16	11	12	WE'RE GOIN' OUT TONIGHT—Cameo (L. Blackmon T. Jenkins N. Leftenant), Chocolate City 1206 (Casablanca) (Better Nights ASCAP/Better Days BMI)
17	13	19	ALL NIGHT THING—Invisible Man's Band (C. Burke) Mango 103 (Island) (Ackee ASCAP)
18	14	12	BACK TOGETHER AGAIN—Roberta Flack with Donny Hathaway (J. Mtume R. Lucas) Atlantic 3661 (Scarab BMI)
★19	39	4	BACKSTROKIN'—Fatback (J. Flippin B. Curtis) Spring 3012 (Polydor) (Clita BMI)
★20	31	6	THE BREAKS—Kurtis Blow (J. Moore L. Smith R. Walker R. Ford R. Simmons) Mercury 4010 (Neutral Gray/Funkygroove ASCAP)
21	22	8	SOMEONE THAT I USED TO LOVE—Natalie Cole (M. Masser G. Goffin) Capitol 4869 (Screen Gems EMI/Prince Street/Arista BMI ASCAP)
22	16	9	LIGHT UP THE NIGHT—Brothers Johnson (L. Johnson G. Johnson R. Temperton) A&M 2238 (State Of The Arts/Brojay ASCAP)
23	20	13	CLOUDS—Chaka Khan (Ashford Simpson) Warner Bros. 49216 (Nick O Val ASCAP)
★24	29	5	JO JO—Boz Scaggs (B. Scaggs D. Foster D. Lasley) Columbia 1 11281 (Boz Scaggs/Almo ASCAP/Foster Frees/Irving BMI)
★25	44	3	CAN'T WE TRY—Teddy Pendergrass (R. Miller K. Hirsch) P.I.R. 9 3107 (CBS) (Stone Diamond BMI)
26	25	11	I SHOULD BE YOUR LOVER—Harold Melvin & The Blue Notes (K. Gamble L. Huff H. Melvin), Source 41231 (MCA) (Assorted BMI)
27	28	9	NEVER GIVIN' UP—Al Jarreau (A. Jarreau, T. Canning) Warner Bros. 49234 (Aljarreau/Desperate BMI)
★28	32	18	SPACER—Sheila B. & Devotion (N. Rodgers B. Edwards) Carrere 7209 (Atlantic) (Chic BMI)
★29	37	9	LOVE JONES—Johnny Guitar Watson (J. G. Watson) DJM 1306 (Mercury) (Vir Ion BMI)
★30	42	4	FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio (R. Parker Jr.) Arista 0522 (Raydiola ASCAP)
31	21	19	GOTTA GET MY HANDS ON SOME—Fatback (B. Curtis G. Thomas) Spring 3008 (Polydor) (Clita BMI/Sign Of The Twins ASCAP)
32	33	8	SKYYZOO—Skyy (S. Roberts (R)) Salsoul 7 2121 (RCA) (Allegator ASCAP)
★33	70	2	UPSIDE DOWN—Diana Ross (B. Edwards N. Rodgers) Motown 1494 (Chic BMI)
★34	51	3	REBELS ARE WE—Chic (B. Edwards N. Rodgers) Atlantic 3665 (Chic BMI)
35	30	10	JAM—Free Special (R. Banks T. Green C. Herbert) Elektra 46620 (Baby Dump/Greenstreet ASCAP)
★36	43	7	PARTY LIGHTS—Gap Band (C. Wilson, L. Simmons R. Wilson R. Taylor) Mercury 567 (Total Experience BMI)
★37	41	11	HONEY, HONEY—David Hudson (E. King Jr.) Alston 3750 (T.K.) (Sherlyn/Lindseyanne BMI)
38	19	13	POWER—Temptations (B. Gordy A. Bond J. Mayer) Gordy 7183 (Motown) (MidnightSun ASCAP/Book BMI)
★39	49	5	BY YOUR SIDE—Con Funk Shun (F. Pilate) Mercury 76066 (Val-ie Joe BMI)
★40	50	6	LET'S GO 'ROUND AGAIN—Average White Band (A. Gorrie) Arista 0515 (Average ASCAP)
★41	57	5	HEAVY ON PRIDE—Smokey Robinson (W. Robinson) Tamla 54313 (Motown) (Bertram ASCAP)
★42	71	2	LOVE DON'T MAKE IT RIGHT—Ashford & Simpson (N. Ashford V. Simpson) Warner Bros. 49269 (Nick O Val ASCAP)
43	45	7	WE SUPPLY—Stanley Clarke (S. Clarke L. Johnson) Epic 9 50890 (Clarkee BMI/Kodi ASCAP)
★44	54	4	I ENJOY YA—Seventh Wonder (L. Williams C. Willis W. Beck) Chocolate City 3207 (Casablanca) (Finish Line BMI)
45	26	12	BEHIND THE GROOVE—Teena Marie (T. Marie R. Rudolph) Gordy 7184 (Motown) (Jobete ASCAP/Dickiebird BMI)
46	46	6	FIGURES CAN'T CALCULATE—William DeVaughn (W. DeVaughn) TEC 767 (Melomega Music ASCAP)
★47	53	7	I CAN'T GET OVER LOSING YOU—TTF (P. Gaines), Curtom/RSO 1035 (Mayfield BMI)
48	48	7	LOOKING FOR LOVE—Candi Staton (A. Schwartz R. Klein) Warner Bros. 49240 (Hollys BMI)
49	52	5	SHANTE—Mass Production (T. Williams) Cotillion 45018 (Atlantic) (Two Pepper ASCAP)
★50	55	6	DO YOU REALLY LOVE ME—Rene & Angela (R. Moore A. Winbush) Capitol 4851 (Moore And Moore BMI)
★51	58	4	BEYOND—Herb Alpert (R. Hewson) A&M 2246 (Chappell ASCAP)
★52	73	3	RESCUE ME—A Taste Of Honey (J. Johnson H. Miller R. Bautista) Capitol 4888 (Rhythm Planet/Conductive/Big One BMI ASCAP)
★53	62	5	HOUSE PARTY—Fred Wesley (F. Wesley) Curtom/RSO 1037 (Mt. Airy BMI)
54	36	9	DO YOUR THANG—One Way featuring Al Hudson (K. McCord A. Myers) MCA 41238 (Perk's/Duchess BMI)
★55	65	4	YEARNIN' BURNIN'—Pleasure (M. McClain D. Hepburn B. Carter M. Hepburn N. Phillips) Fantasy 893 (Three Hundred Sixty ASCAP)
★56	66	4	BODY LANGUAGE—Patti Austin (I. Hayes) CTI 9 9600 (Duchess MCA/BMI)
★57	75	3	I'VE JUST BEGUN TO LOVE YOU—Dynasty (W. Shelby R. Smith) Solar 12021 (RCA) (Spectrum VII/Mykinda ASCAP)
★58	67	4	MAKE IT FEEL GOOD—Alfonzo Surrett (W. Beck A. Miller A. Echols R. Echols) MCA 41249 (Aole/Finish Line/Echo Rome BMI ASCAP)
59	59	5	SPLASHDOWN TIME—Breakwater (K. Williams Jr. L. Jones V. Garnell R. Chertoff) Arista 0518 (Breaksongs BMI)
60	60	5	I'VE GOT MY SECOND WIND—Al Johnson (L. Fauntleroy A. Johnson) Columbia 1 11242 (Lon Joy Ace Deuce Trey BMI)
61	61	4	DESPAIR—Millie Jackson (M. Jackson, B. Shapiro R. McCormick) Spring 3011 (Polydor) (Possie/Double Ah Shun-Kayvette BMI)
★62	72	3	I LOVE THE WAY YOU LOVE—Peabo Bryson (P. Bryson) Capitol 4887 (WB/Peabo ASCAP)
63	64	5	LET'S GO ON VACATION—Sister Sledge (B. Edwards N. Rodgers) Cotillion 45020 (Atlantic) (Chic BMI)
★64	NEW ENTRY		SOUTHERN GIRL—Maze (F. Beverly) Capitol 4891 (Amazement BMI)
★65	82	3	I JUST WANNA DANCE WITH YOU—Starpoint (E. Phillips R. Adeyemo) Chocolate City 3208 (Casablanca) (Harrindur BMI)
★66	77	3	HEY LOVER—Chocolate Milk (J. Richard I. Smith III A. Castenell R. Dabon M. Tio D. Richards) RCA 12030 (Chocolate Milk BMI)
67	68	4	LOVE ME, LOVE ME NOW—Curtis Mayfield (C. Mayfield) Curtom/RSO 1036 (Mayfield BMI)
★68	78	3	IF YOU'RE LOOKING FOR A NIGHT OF FUN—Leon Haywood (L. Haywood) 20th Century 2454 (RCA) (Jim Edd BMI)
★69	86	2	PAPILLON—Chaka Khan (G. Diamond) Warner Bros. 49256 (Diamond Touch/Arista ASCAP)
★70	80	3	LAST NIGHT AT DANCELAND—Randy Crawford (J. Sample W. Jennings) Warner Bros. 49276 (Four Knights/Irving BMI)
★71	83	3	MAGIC OF YOU—Cameron (R. Muller) Salsoul 72124 (RCA) (One To One ASCAP)
★72	81	4	SOMETHING ABOUT YOU—Bobbi Walker (J.L. Parker A. Willis R. Wright) Casablanca 2274 (ATV/Irving Charleville/Palmos BMI)
★73	84	3	WIDE RECEIVER—Michael Henderson (M. Henderson R. Jacobs) Buddah 622 (Arista) (Electrocord ASCAP)
74	76	4	ONE MORE TIME FOR LOVE—Billy Preston & Syreeta (J. Peters) Tamla 54312 (Motown) (Golden Cornflake BMI)
★75	87	2	BIG TIME—Rick James (L. Burgess, L. Calloway S. Davenport) Gordy 7185 (Motown) (Stone City ASCAP)
★76	88	2	LOVE MAKIN' MUSIC—Barry White (A. Schroeder L. Ragovoy) Unlimited Gold 9 1418 (CBS) (Dandy Dittys/Mr. Bemon ASCAP)
★77	89	2	HANGIN' OUT—ADC Band (T. Williams) Cotillion 45109 (Atlantic) (Tee Pepper ASCAP)
★78	NEW ENTRY		YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME—Jermaine Jackson (S. Wonder) Motown 1490 (Jobete/Black Bull ASCAP)
★79	NEW ENTRY		POP YOUR FINGERS—Rose Royce (N. Whitfield) Whitfield 49274 (Warner Bros.) (May Twelfth/Warner Tamerlane BMI)
★80	90	2	LOVE TKO—David Oliver (G. Noble C. Womack D. Oliver) Mercury 76061 (Relax/Ele Corn BMI)
81	27	12	I DON'T GO SHOPPING—Patti LaBelle (P. Allen D. Lasley) Epic 9 50872 (Almo ASCAP/Irving/Woolnough BMI)
82	38	9	ALL THE WAY—Brick (P. Davis) (Web IV BMI) Bang 9 4810 (CBS)
83	56	6	SPACE RANGER—Sun (B. Byrd A. Lencey) Capitol 4873 (Glenwood/Detente ASCAP)
★84	NEW ENTRY		I LOVE IT—Trammel (R. Gray M. Gray) Elektra 46664 (Emage/Nikki's Dream/Cowcatcha BMI)
85	85	9	DON'T TAKE MY LOVE AWAY—Switch (B. DeBarge) Gordy 7181 (Motown) (Jobete ASCAP)
★86	NEW ENTRY		STRETCH' IN OUT—Gayle Adams (W. Lester R. Brown) Prelude 8012 (Diamond In The Rough/Trumar BMI)
★87	NEW ENTRY		JUST LIKE YOU—Hart (T. Savarese J.M. Arnold) MCA 4 1267 (Kappelman/Bandier BMI)
★88	NEW ENTRY		BAD BOY—Don Covay (D. Covay A. Covay) Newman 500 (Ragmop BMI)
89	91	3	HOW MUCH I FEEL—Brothers By Choice (Pacht) Ala 110 (Rubicon BMI)
90	92	2	GROOVY GHOST SHOW—Casper (T. Marshall) AVI 311 (Equinox/Aries Taurus BMI)
91	93	2	GIVE IT TO YOU—RCR (S. Prodest) Radio 712 (Blackwoods/Sounds Good BMI)
92	23	16	OVERNIGHT SENSATION—Jerry Knight (J. Knight) A&M 2215 (Almo/Crimace ASCAP)
93	34	18	LOVE'S SWEET SENSATION—Curtis Mayfield & Linda Clifford (J. Bleel) Curtom/RSO 1029 (Curtom/Bellboy BMI)
94	40	9	I WANNA KNOW YOUR NAME—Frank Hooker & Positive People (K. Gamble L. Huff) Panorama 11984 (RCA) (Mighty Three BMI)
95	63	13	DOES SHE HAVE A FRIEND—Gene Chandler (B. Stone M. Gibbons) 20th Century 2451 (RCA) (Rock Garden/Los Angeles Ballet BMI)
96	24	19	LADY—Whispers (N. Caldwell) Solar 11928 (RCA) (Spectrum VII/Yours, Mine & Ours ASCAP)
97	47	7	GIVIN' IT UP IS GIVIN' IN—Patrice Rushen & O.J. Rodgers (P. Rushen A. Rushen) Elektra 46647 (Baby Fingers ASCAP)
98	69	9	I AIN'T NEVER—Isaac Hayes (I. Hayes) Polydor 2090 (Rightsong BMI)
99	74	5	SURE SHOT—Crown Heights Affair (B. Reid B. Reed W. Anderson) De-Lite 805 (Mercury) (Delightful/Crown Heights BMI)
100	96	7	ROLLER SKATE—Vaughn Mason & Crew (G. Bell V. Mason), Brunswick 212 (Lena/Funky Feel BMI)

BMA's CHIEF *Naming LeBaron Taylor Of CBS Elicits Good Industry Response*

By JEAN WILLIAMS

LOS ANGELES—Is LeBaron Taylor, vice president at CBS Records, the ticket that will take the Black Music Assn. on a ride to success?

Apparently the black music industry believes so.

Since Taylor was elected president of the organization at its second annual conference recently, the industry has been abuzz with what the move represents. There appears to be a renewed excitement surrounding the Black Music Assn.

Says Dave Clark of Malaco Records, believed to be the industry's first black promotion man: "LeBaron is the best thing to happen to BMA. He has a good public image and he's influential. Also, he has helped a lot of people in this industry.

"As pleased as I am about LeBaron, something else happened—we now have some new faces on the board of BMA. People like Skip Miller (Motown), Ray Harris (RCA), Ted Hudson (Ted's One-Stop) and Betty Wright will help to broaden our scope from a board level."

Al Edmondson of Venture Records echoes Clark's statements, adding that "Taylor is a great ambassador and his being named president makes me want to rejoin the organization.

"Frankly, I sat back waiting to see what would come from the last convention. I didn't know that a new president was going to be elected but I can't think of anyone better than LeBaron. I will now rejoin.

"The mixture of the board also pleases me. There are veterans and some young people and that makes for balance."

MCA Records' Jan Barnes says: "LeBaron will make a good president. He has been involved for a long time in the political area and that will be helpful in building a budding organization. This will give BMA clout in other than the entertainment industry."

Others spoke of Taylor's strong ties with the political community, with all pointing out how valuable these ties will be to the organization.

Taylor, who admits he has received several laudatory calls, says he's not kidding himself. "I know this is an awesome responsibility and I take it seriously."

He explains that he has not yet set any new policies. "I'm doing my homework first to determine what needs to be done."

There are, however, some major concerns regarding the structure of the organization. One of the concerns is BMA's election process.

The board presently elects the organization's officers. But among the complaints of some of its members is the fact that they are not able to have a voice in the election process.

The lack of businesswomen on the board appears to be another sore spot with some members. Betty Wright is the first woman elected to the board of directors.

Says a woman industry veteran who prefers to remain anonymous: "Betty (Wright) absolutely should be on the board of directors but Betty is creative and that does not fill the void of women who own and operate businesses. I'm not proposing BMA stack its board with women, that's silly, but I am proposing it have female representation from both the creative and business levels."

She adds that she recognizes Glenda Gracia is a board member, "but she's the organization's executive director."

It is believed, however, that Taylor plans to structure a woman's committee to be structured as the advisory board to specifically deal with problems facing women in the industry.

In addition to Taylor's new post, all commenting believe BMA's formation of local chapters is a must.

"In order for the organization to survive there must be local chapters," says Edmondson.

Others note that local chapters will mean additional revenue, more involvement from persons who cannot afford to fly around the country, better communications, more excitement about BMA from a local level and perhaps a fresh approach to solving problems.

All agree that Taylor and Ewart Abner, the organization's newly elected vice president, have their work cut out for them.

TIME OUT—Ray, Goodman & Brown take time out from recording to have a round table discussion about upcoming product. The trio, formerly known as the Moments, is again being produced by Vince Castellano. Group members from left, Billy Brown, Harry Ray and Al Goodman.

WAR BOOKED FOR NAVAJOS

LOS ANGELES—War is set to become the first rock band to play at the annual Navajo Nation Fair July 18 on the Navajo reservation at Window Rock, Ariz., 30 miles from Gallup, N.M.

The group, one of the pioneering acts in the fusion of rock and r&b, follows a number of country acts that have played at the event in recent years, including Willie Nelson, Waylon Jennings and Tommy Overstreet.

About 150,000 Indians live on the reservation, 22,000 are expected at the festival. The show will be opened by a local Indian rock band.

The day before the show, War will perform at the Orange County (Calif.) Fair, the following day it will be in New Orleans at the Kool Jazz Festival.

The eight-man group recently made its Mexican concert debut, playing to a reported capacity crowd of 17,000 at the Arena Mexico in Mexico City. The two-hour concert was filmed for Mexican television and will air in that country this summer.

Back Commodores

LOS ANGELES—Frances Moore & the East St. Louis Gospelettes have been tapped to back the Commodores on the gospel track "Jesus Is Love" on the group's 96-city tour. The five-woman, two-man gospel group, organized in 1965, dons robes and carries candles for the tune, a cut from the Commodores' current top 10 album "Heroes."

Counterpoint

• *Continued from page 18*

the festival. "There will be 18 different attractions.

"L.A. has had a continuing blues community, but there are few outlets here for exposure of blues. This is being set up like any other outdoor festival. The stage will be on the field and people are expected to bring their picnic baskets and blankets and enjoy a full day of blues and gospel."

Among the artists scheduled to perform are Big Joe Turner, Pee Wee Crayton, Lowell Fulsom, George Smith, Curtis Griffin, Finis Tasby, Phillip Walker and Blind Joe Hill. Gospel artists include the Chambers Brothers (known best for their pop offerings), Cleo Kennedy, gospel announcer/singer Prince Dixon and Margie Evans, who sings both gospel and blues.

Four bands will back the acts in addition to playing their own material. These include the Lee King Blues Band, William Clark & the Night Owls, Hollywood Fats Band and Doug McCloud Band.

* * *

To all of those who called inquiring about what some called "Stevie Wonder's mistreatment of the press." The answer is yes, Wonder did anger quite a few press persons at the Black Music Assn. convention when he decided to—what appeared to be—tell them how to do their jobs.

One person commented, "I don't tell him how to write his songs." Another said: "The fastest way to get press people to print something negative is to have a well known personality say something negative. And what he said certainly was negative."

Wonder's statement, though it may have been misunderstood, was made at a one-sided "press conference" where a group of artists touted the virtues of the association. However, no one was allowed to ask questions.

* * *

Remember . . . we're in communications, so let's communicate.

Billboard SPECIAL SURVEY For Week Ending 7/19/80

Billboard Soul LPs

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	18	CAMEOSIS — Cameo, Casablanca OCLP 2011
2	4	5	DIANA — Diana Ross, Motown M8 936M1
3	3	4	S.O.S. — S.O.S. Band, Tabu NJZ 36132 (CBS)
4	5	4	HEROES — Commodores, Motown M8 939M1
5	2	15	LET'S GET SERIOUS — Jermaine Jackson, Motown M7 928R1
6	7	5	NAUGHTY — Chaka Khan, Warner Bros. BSK 3385
7	6	12	SWEET SENSATION — Stephanie Mills, 20th Century T 603 (RCA)
8	8	14	AFTER MIDNIGHT — Manhattans, Columbia JC 36411
9	13	5	ONE IN A MILLION YOU — Larry Graham, Warner Bros. BSK 3447
10	9	8	ABOUT LOVE — Gladys Knight and The Pips, Columbia JC 36387
11	10	14	GO ALL THE WAY — Isley Brothers, T-Neck FZ 36305 (CBS)
12	11	13	THE GLOW OF LOVE — Change, RFC 3438 (Warner Bros.)
13	12	16	HOT BOX — Fatback, Spring SP 1 6726 (Polydor)
14	18	7	'80 — Gene Chandler, 20th Century T 605 (RCA)
15	20	5	THIS TIME — Al Jarreau, Warner Bros. BSK 3434
16	16	14	TWO PLACES AT THE SAME TIME — Ray Parker Jr. and Raydio, Arista AL 9515
17	17	5	DON'T LOOK BACK — Natalie Cole, Capitol ST 12079
18	19	5	LOVE TRIPPIN' — Spinners, Atlantic SD 19270
19	14	17	ROBERTA FLACK FEATURING DONNY HATHAWAY — Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013
20	15	17	LIPPS INC. — Mouth To Mouth, Casablanca NBLP 7197
21	22	11	POWER — Temptations, Gordy G8 994M1 (Motown)
22	24	14	SPIRIT OF LOVE — Con Funk Shun, Mercury SRM 1 3806
23	23	7	LET ME BE YOUR ANGEL — Stacy Lattisaw, Cotillion SD 5219 (Atlantic)
24	29	4	FOR MEN ONLY — Millie Jackson, Spring SP1 6727 (Polydor)
25	32	8	YOU AND ME — Rockie Robbins, A&M SP 4805
26	31	6	LOVE JONES — Johnny Guitar Watson, DJM 31 (Mercury)
27	36	5	BOUNCE, ROCK, SKATE, ROLL — Vaughn Mason & Crew, Brunswick BL 754221
28	26	47	OFF THE WALL — Michael Jackson, Epic FE 35745
29	21	20	LIGHT UP THE NIGHT — Brothers Johnson, A&M SP 3716
30	45	2	RHAPSODY AND BLUES — Crusaders, MCA MCA 5124
31	25	7	INVISIBLE MAN'S BAND — Invisible Man's Band, Mango MLPS 9537 (Island)
32	28	15	TWO — G.Q., Arista AL 9511
33	27	29	THE WHISPERS — The Whispers, Solar BXL1 3521 (RCA)
34	34	12	PARADISE — Peabo Bryson, Capitol SOO 12063
35	33	10	SPLASHDOWN — Breakwater, Arista AB 4264
36	35	20	LADY T — Teena Marie, Gordy G7 992R1 (Motown)
37	38	18	THE BLUE ALBUM — Harold Melvin & The Blue Notes featuring Sharon Paige, Source SOR 3197 (MCA)
38	37	14	MONSTER — Herbie Hancock, Columbia JC 36415
39	30	10	AND ONCE AGAIN — Isaac Hayes, Polydor PD 1 6269
40	41	5	A BRAZILIAN LOVE AFFAIR — George Duke, Epic FE 36483
41	49	4	ONE WAY FEATURING AL HUDSON — MCA MCA 5127
42	43	11	1980 — B.T. Express, Columbia JC 36333
43	39	8	SHINE — Average White Band, Arista AL 9523
44	40	5	ROCKS, PEBBLES AND SAND — Stanley Clarke, Epic JE 36506
45	55	2	MIDDLE MAN — Boz Scaggs, Columbia FC 36106
46	58	2	SHEET MUSIC — Barry White, Unlimited Gold FZ 36208 (CBS)
47	42	9	NOW WE MAY BEGIN — Randy Crawford, Warner Bros. BSK 3421
48	44	15	RELEASED — Patti LaBelle, Epic JE 36381
49	NEW ENTRY		WAITING ON YOU — Brick, Bang JZ 36262 (CBS)
50	48	16	YOU'LL NEVER KNOW — Rodney Franklin, Columbia NJC 36122
51	47	7	SPECIAL EDITION — Five Special, Elektra 6E 270
52	NEW ENTRY		SPECIAL THINGS — Pleasure, Fantasy F 9600
53	56	3	THE RIGHT COMBINATION — Linda Clifford/Curtis Mayfield, Curtom/RSO RS 1 3084
54	52	19	WARM THOUGHTS — Smokey Robinson, Tamla T8 367M1 (Motown)
55	46	20	SKYWAY — Skyy, Salsoul SA 8532 (RCA)
56	50	10	NATURALLY — Leon Haywood, 20th Century T 613 (RCA)
57	57	16	TWO TONS O' FUN — Two Tons O' Fun, Fantasy/Honey F 9584
58	53	29	RAY, GOODMAN & BROWN — Ray, Goodman & Brown, Polydor PD 1 6240
59	59	10	SYREETA — Syreeta, Tamla T7 372R1 (Motown)
60	54	8	JERRY KNIGHT — Jerry Knight, A&M SP 4788
61	51	21	WINNERS — Kleer, Atlantic SD 19262
62	61	15	REACHING FOR TOMORROW — Switch, Gordy G8 993M1 (Motown)
63	60	17	SPYRO GYRA — Catching The Sun, MCA MCA 5108
64	62	4	PRIME TIME — Roy Ayers/Wayne Henderson, Polydor PD 1 6276
65	65	3	INFLATION — Stanley Turrentine, Elektra 6E 260
66	66	6	ME MYSELF I — Joan Armatrading, A&M SP 4809
67	NEW ENTRY		CAMERON — Cameron, Salsoul SA 8535 (RCA)
68	68	20	SKYLARKIN' — Grover Washington Jr., Motown M7 933R1
69	70	44	LADIES NIGHT — Kool & The Gang, De-Lite DSR 9513 (Mercury)
70	67	13	DREAM COME TRUE — Earl Klugh, United Artists LT 1026
71	69	15	CAT IN THE HAT — Bobby Caldwell, Clouds 8810 (T.K.)
72	74	6	RENAISSANCE — ADC Band, Cotillion SD 5221 (Atlantic)
73	73	17	MASS PRODUCTION — Masterpiece, Cotillion SD 5218 (Atlantic)
74	72	31	GAP BAND II — Gap Band, Mercury SRM 1 3804
75	64	40	BIG FUN — Shalamar, Solar BXL1 3479 (RCA)

Billboard® Album Radio Action™

Playlist Top Ad Ons • Top Requests/Airplay ★ Regional Breakouts & National Breakouts

Based on station playlist through Wednesday (7/9/80)

Top Add Ons-National

POCO—Under The Gun (MCA)
DAVE DAVIES—(RCA)
SILICON TEENS—Music For Parties (Sire)
ENGLISH BEAT—I Just Can't Stop It (Sire)

Top Requests/Airplay-National

ROLLING STONES—Emotional Rescue (Rolling Stones)
PETE TOWNSHEND—Empty Glass (Atco)
JACKSON BROWNE—Hold Out (Asylum)
GENESIS—Duke (Atlantic)

National Breakouts

HUEY LEWIS & THE NEWS—(Chrysalis)
DIRT BAND—Make A Little Magic (UA)
RECORDS—Crashes (Virgin)
QUEEN—The Game (Elektra)

ADD ONS—The four key products added at the radio stations listed, as determined by station personnel.
TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay as determined by station personnel.
BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

Western Region

• TOP ADD ONS

POCO—Under The Gun (MCA)
DAVE DAVIES—(RCA)
JEFF BECK—There And Back (Epic)
SILENCERS—Rock N Roll Enforcers (Precision)

★ TOP REQUEST/AIRPLAY

ROLLING STONES—Emotional Rescue (Rolling Stones)
JACKSON BROWNE—Hold Out (Asylum)
BOB SEGER N THE SILVER BULLET BAND—Against The Wind (Capitol)
PETE TOWNSHEND—Empty Glass (Atco)

BREAKOUTS

BLUES BROTHERS—Soundtrack (Atlantic)
RECORDS—Crashes (Virgin)
HUEY LEWIS & THE NEWS—(Chrysalis)
DIRT BAND—Make A Little Magic (UA)

KMEL-FM—San Francisco (P. Vincent)

- • POCO—Under The Gun (MCA)
- • BLUES BROTHERS—Soundtrack (Atlantic)
- • URBAN COWBOY—Soundtrack (Asylum)
- ★ JACKSON BROWNE—Hold Out (Asylum)
- ★ XANADU—Soundtrack (MCA)

KLOS-FM—Los Angeles (R. Pinedo)

- • POCO—Under The Gun (MCA)
- • JEFF BECK—There And Back (Epic)
- ★ BOB SEGER N THE SILVER BULLET BAND—Against The Wind (Capitol)
- ★ GENESIS—Duke (Atlantic)
- • PRETENDERS—(Sire)
- • ERIC CLAPTON—Just One Night (RSO)

KSJO-FM—San Jose (F. Andrick)

- • VIVABEAT—Party In The War Zone (Mercury)
- • POCO—Under The Gun (MCA)
- • SEAN TYLA—Just Popped Out (Polydor)
- • DIRT BAND—Make A Little Magic (UA)
- • KERRY LIVGREN—Seeds Of Change (Kirshner)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)
- • PINK FLOYD—The Wall (Columbia)
- • QUEEN—The Game (Elektra)
- ★ KINKS—One For The Road (Arista)

KBPI FM—Denver (F. Cody)

- • POCO—Under The Gun (MCA)
- • ROLLING STONES—Emotional Rescue (Rolling Stones)
- • PETE TOWNSHEND—Empty Glass (Atco)
- • JACKSON BROWNE—Hold Out (Asylum)
- ★ RUSS BALLARD—Barnet Dogs (Epic)

KOME-FM—San Jose (D. Jang)

- • BLUES BROTHERS—Soundtrack (Atlantic)
- • BLACKFOOT—Tomcattin' (Atco)
- • BEATLES—Rarities (Capitol)
- ★ URBAN COWBOY—Soundtrack (Asylum)
- • BOB SEGER N THE SILVER BULLET BAND—Against The Wind (Capitol)
- ★ PETE TOWNSHEND—Empty Glass (Atco)
- • ROLLING STONES—Emotional Rescue (Rolling Stones)

KFML AM—Denver (J. Gordon)

- • POCO—Under The Gun (MCA)
- • DAVE DAVIES—(RCA)
- • RECORDS—Crashes (Virgin)
- • HUEY LEWIS N THE NEWS—(Chrysalis)
- • LIVE WIRE—No Fright (A&M)
- • SILENCERS—Rock N Roll Enforcers (Precision)
- • BLUES BROTHERS—Soundtrack (Atlantic)
- • ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ JOAN ARMATRADING—Me Myself I (A&M)
- ★ JACKSON BROWNE—Hold Out (Asylum)

KISW FM—Seattle (S. Slaton)

- ★ VOLUNTEER JAM VI—(Epic)
- • BOB SEGER N THE SILVER BULLET BAND—Against The Wind (Capitol)
- • URBAN COWBOY—Soundtrack (Asylum)
- • PETE TOWNSHEND—Empty Glass (Atco)
- • CHEAP TRICK—Found All The Parts (Epic)

KZEL FM—Eugene (C. Kovanck/P. Mays)

- • POCO—Under The Gun (MCA)
- • HUEY LEWIS N THE NEWS—(Chrysalis)
- • DIRT BAND—Make A Little Magic (UA)
- • RECORDS—Crashes (Virgin)
- • DAVE DAVIES—(RCA)
- • BROKEN HOME—(Atlantic)
- • ROLLING STONES—Emotional Rescue (Rolling Stones)
- • JACKSON BROWNE—Hold Out (Asylum)
- • QUEEN—The Game (Elektra)
- ★ ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)

Midwest Region

• TOP ADD ONS

POCO—Under The Gun (MCA)
DAVE DAVIES—(RCA)
BOB DYLAN—Saved (Columbia)
SCOTT WILK N THE WALL—(WB)

★ TOP REQUEST/AIRPLAY

ROLLING STONES—Emotional Rescue (Rolling Stones)
PETE TOWNSHEND—Empty Glass (Atco)
JACKSON BROWNE—Hold Out (Asylum)
GENESIS—Duke (Atlantic)

BREAKOUTS

DIRT BAND—Make A Little Magic (UA)
HUEY LEWIS N THE NEWS—(Chrysalis)
RECORDS—Crashes (Virgin)
YACHTS—Without Radar (Polydor)

WABX FM—Detroit (T. Duncan)

- • TORONTO—(A&M)
- ★ POCO—Under The Gun (MCA)
- • URBAN COWBOY—Soundtrack (Asylum)
- • PETE TOWNSHEND—Empty Glass (Atco)
- • KINGBEES—(RSO)
- • ROADIE—Soundtrack (WB)

WIRL FM—Elgin (T. Marker/W. Lamering)

- • POCO—Under The Gun (MCA)
- • SILENCERS—Rock N Roll Enforcers (Precision)
- • YACHTS—Without Radar (Polydor)
- • RECORDS—Crashes (Virgin)
- • SCOTT WILK N THE WALL—(WB)
- • DIRT BAND—Make A Little Magic (UA)
- ★ BIG TWIST N THE MELLOW FELLOWS—(Flying Fish)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ JOAN ARMATRADING—Me Myself I (A&M)
- ★ GRAHAM PARKER—The Up Escalator (Arista)

WMMS FM—Cleveland (J. Gorman)

- • DAVE DAVIES—(RCA)
- • POCO—Under The Gun (MCA)
- • ENGLISH BEAT—I Just Can't Stop It (Sire)
- • HUEY LEWIS N THE NEWS—(Chrysalis)
- • SCOTT WILK N THE WALL—(WB)
- • BOB DYLAN—Saved (Columbia)
- • ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ JACKSON BROWNE—Hold Out (Asylum)
- ★ QUEEN—The Game (Elektra)
- ★ SOUTHSIDE JOHNNY N THE ASBURY JUKES—Love Is A Sacrifice (Mercury)

WLVQ-FM—Columbus (S. Runner)

- • POCO—Under The Gun (MCA)
- • ROXY MUSIC—Flesh And Blood (Atco)
- • BOB DYLAN—Saved (Columbia)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)
- • JACKSON BROWNE—Hold Out (Asylum)
- ★ PETE TOWNSHEND—Empty Glass (Atco)
- • GENESIS—Duke (Atlantic)

WYDD FM—Pittsburgh (J. Rooney)

- ★ POCO—Under The Gun (MCA)
- • DAVE DAVIES—(RCA)
- • DIRT BAND—Make A Little Magic (UA)
- • AL JARREAU—This Time (WB)
- • BOB SEGER N THE SILVER BULLET BAND—Against The Wind (Capitol)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ GENESIS—Duke (Atlantic)
- ★ ERIC CLAPTON—Just One Night (RSO)

WLPX FM—Milwaukee (N. Beam)

- • RUSS BALLARD—Barnet Dogs (Epic)
- • POCO—Under The Gun (MCA)
- • BOB DYLAN—Saved (Columbia)
- • LE ROUX—Up (Capitol)
- • DIRT BAND—Make A Little Magic (UA)
- • CRACK THE SKY—White Music (Lifesong)
- • ROLLING STONES—Emotional Rescue (Rolling Stones)
- • JACKSON BROWNE—Hold Out (Asylum)
- • QUEEN—The Game (Elektra)
- • PETE TOWNSHEND—Empty Glass (Atco)

WEBN FM—Cincinnati (C. Gary)

- • DIRT BAND—Make A Little Magic (UA)
- • DAVE DAVIES—(RCA)
- ★ PETE TOWNSHEND—Empty Glass (Atco)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)
- • ERIC CLAPTON—Just One Night (RSO)
- ★ JACKSON BROWNE—Hold Out (Asylum)

Southwest Region

• TOP ADD ONS

POCO—Under The Gun (MCA)
DAVE DAVIES—(RCA)
SECRET AFFAIR—Glory Boys (Sire)
BROKEN HOME—(Atlantic)

★ TOP REQUEST/AIRPLAY

PETE TOWNSHEND—Empty Glass (Atco)
ROLLING STONES—Emotional Rescue (Rolling Stones)
GENESIS—Duke (Atlantic)
URBAN COWBOY—Soundtrack (Asylum)

BREAKOUTS

JACKSON BROWNE—Hold Out (Asylum)
QUEEN—The Game (Elektra)
HUEY LEWIS N THE NEWS—(Chrysalis)
DIRT BAND—Make A Little Magic (UA)

KZEW FM—Dallas (J. Dolan)

- • POCO—Under The Gun (MCA)
- • BROKEN HOME—(Atlantic)
- • AMERICAN NOISE—(Planet)
- • PAUL WARREN N EXPLORER—One Of The Kids (RSO)
- • VIZION—([illegible])
- • ROLLING STONES—Emotional Rescue (Rolling Stones)
- • GENESIS—Duke (Atlantic)
- • PETE TOWNSHEND—Empty Glass (Atco)
- • URBAN COWBOY—Soundtrack (Asylum)

KLOL FM—Houston (P. Riano)

- ★ HUEY LEWIS N THE NEWS—(Chrysalis)
- • SECRET AFFAIR—Glory Boys (Sire)
- • DAVE DAVIES—(RCA)
- • POCO—Under The Gun (MCA)
- • KROKUS—Metal Rendez-vous (Ariola) re-add
- • PHILIP LYNOTT—Solo In Soho (WB) re-add
- • ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ PETE TOWNSHEND—Empty Glass (Atco)
- • JACKSON BROWNE—Hold Out (Asylum)
- ★ GENESIS—Duke (Atlantic)

KY102 FM—Kansas City (M. Floyd/J. McCabe)

- • PETE TOWNSHEND—Empty Glass (Atco)
- • ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ JACKSON BROWNE—Hold Out (Asylum)
- ★ QUEEN—The Game (Elektra)

KMOD-FM—Tulsa (B. Bruno/C. West)

- ★ JACKSON BROWNE—Hold Out (Asylum)
- • QUEEN—The Game (Elektra)
- • ROLLING STONES—Emotional Rescue (Rolling Stones)
- • BLUE OYSTER CULT—Cultosaurus Erectus (Columbia)
- • ROXY MUSIC—Flesh And Blood (Atco)
- • LE ROUX—Up (Capitol)
- ★ ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- • URBAN COWBOY—Soundtrack (Asylum)
- • CHRISTOPHER CROSS—(WB)
- • BILLY JOEL—Glass Houses (Columbia)

KDKB-FM—Phoenix (L. Thompson)

- • MATUMBI—Point Of View (EMI/America)
- • HOYT AXTON—Where Did All The Money Go (Jeremiah)
- • DIRT BAND—Make A Little Magic (UA)
- • JUSTIN HAYWARD—Night Flight (Deram)
- • SEALS N CROFTS—The Longest Road (WB)
- • TOM BROWNE—Love Approach (Arista/GRP)
- • JACKSON BROWNE—Hold Out (Asylum)
- • AL JARREAU—This Time (WB)
- • DAVE MASON—Old Crest On A New Wave (Columbia)
- • PETE TOWNSHEND—Empty Glass (Atco)

KRST FM—Albuquerque (S. Cornish)

- • DEVO—Freedom Of Choice (WB)
- • POCO—Under The Gun (MCA)
- • SILENCERS—Rock N Roll Enforcers (Precision)
- • HUEY LEWIS N THE NEWS—(Chrysalis)
- ★ VAN HALEN—Women And Children First (WB)
- • GRATEFUL DEAD—Go To Heaven (Arista)
- ★ PETE TOWNSHEND—Empty Glass (Atco)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)

Southeast Region

• TOP ADD ONS

POCO—Under The Gun (MCA)
DAVE DAVIES—(RCA)
TIGERS—Savage Music (A&M)
JUSTIN HAYWARD—Night Flight (Deram)

★ TOP REQUEST/AIRPLAY

ROLLING STONES—Emotional Rescue (Rolling Stones)
JACKSON BROWNE—Hold Out (Asylum)
ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
URBAN COWBOY—Soundtrack (Asylum)

BREAKOUTS

RECORDS—Crashes (Virgin)
HUEY LEWIS N THE NEWS—(Chrysalis)
DIRT BAND—Make A Little Magic (UA)
BLACKJACK—Worlds Apart (Polydor)

WRAS FM—Atlanta (D. Zenable)

- • DAVE DAVIES—(RCA)
- • JUSTIN HAYWARD—Night Flight (Deram)
- • BLACKJACK—Worlds Apart (Polydor)
- • PAUL WARREN N EXPLORER—One Of The Kids (RSO)
- ★ RECORDS—Crashes (Virgin)
- ★ TIGERS—Savage Music (A&M)
- • GENESIS—Duke (Atlantic)
- • DEVO—Freedom Of Choice (WB)
- • KINKS—One For The Road (Arista)
- ★ GRAHAM PARKER—The Up Escalator (Arista)

WHFS FM—Bethesda (D. Einstein)

- • RECORDS—Crashes (Virgin)
- • DAVE DAVIES—(RCA)
- • POCO—Under The Gun (MCA)
- • SECRET AFFAIR—Glory Boys (Sire)
- • BROKEN HOME—(Atlantic)
- • TIGERS—Savage Music (A&M)
- • JOAN ARMATRADING—Me Myself I (A&M)
- ★ GRAHAM PARKER—The Up Escalator (Arista)
- ★ ROXY MUSIC—Flesh And Blood (Atco)
- • ROLLING STONES—Emotional Rescue (Rolling Stones)

WSHE FM—Ft. Lauderdale (R. Mirsky/F. Baum)

- • DIRT BAND—Make A Little Magic (UA)
- • POCO—Under The Gun (MCA)
- • AMERICAN NOISE—(Planet)
- • ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ JACKSON BROWNE—Hold Out (Asylum)
- ★ QUEEN—The Game (Elektra)
- ★ ROADIE—Soundtrack (WB)

ZETA 7 (WORJ FM)—Orlando (B. Mims)

- • POCO—Under The Gun (MCA)
- • DAVE DAVIES—(RCA)
- • KINGS—Are Here (Elektra)
- ★ HENRY PAUL BAND—Feel The Heat (Atlantic)
- ★ ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- • JACKSON BROWNE—Hold Out (Asylum)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)

WKDF FM—Nashville (M. Beck)

- • HUEY LEWIS N THE NEWS—(Chrysalis)
- ★ JACKSON BROWNE—Hold Out (Asylum)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- • URBAN COWBOY—Soundtrack (Asylum)

WQDR FM—Raleigh (R. Phillips)

- • DAVE DAVIES—(RCA)
- • POCO—Under The Gun (MCA)
- • CARLY SIMON—Come Upstairs (WB)
- • RECORDS—Crashes (Virgin)
- • ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ JACKSON BROWNE—Hold Out (Asylum)
- • PETE TOWNSHEND—Empty Glass (Atco)
- ★ GRAHAM PARKER—The Up Escalator (Arista)

Northeast Region

• TOP ADD ONS

POCO—Under The Gun (MCA)
DAVE DAVIES—(RCA)
ENGLISH BEAT—I Just Can't Stop It (Sire)
SILICON TEENS—Music For Parties (Sire)

★ TOP REQUEST/AIRPLAY

ROLLING STONES—Emotional Rescue (Rolling Stones)
PETE TOWNSHEND—Empty Glass (Atco)
JACKSON BROWNE—Hold Out (Asylum)
GENESIS—Duke (Atlantic)

BREAKOUTS

HUEY LEWIS & THE NEWS—(Chrysalis)
CAROLYN MAS—Hold On (Mercury)
KINGS—Are Here (Elektra)
RECORDS—Crashes (Virgin)

WNEW FM—New York (M. McIntyre)

- • SILICON TEENS—Music For Parties (Sire)
- • ENGLISH BEAT—I Just Can't Stop It (Sire)
- • SEAN TYLA—Just Popped Out (Polydor)
- • POCO—Under The Gun (MCA)
- • DAVE DAVIES—(RCA)
- • CAROLYN MAS—Hold On (Mercury)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ JACKSON BROWNE—Hold Out (Asylum)
- • SOUTHSIDE JOHNNY N THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- • PETE TOWNSHEND—Empty Glass (Atco)

WRNW FM—Briarcliff Manor (G. Axelbank/D. Mathesen)

- • POCO—Under The Gun (MCA)
- • ANDY FAIRWEATHER LOW—Mega Shebang (WB)
- • HUEY LEWIS N THE NEWS—(Chrysalis)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ JACKSON BROWNE—Hold Out (Asylum)
- ★ BLUES BROTHERS—Soundtrack (Atlantic)
- • GENESIS—Duke (Atlantic)

WLIR FM—Long Island (D. McNamara/L. Kleinman)

- ★ CHIPMUNK PUNK—(Excelsior)
- • HUEY LEWIS N THE NEWS—(Chrysalis)
- • BLACK SABBATH—Heaven And Hell (WB)
- • ENGLISH BEAT—I Just Can't Stop It (Sire)
- • DAVE DAVIES—(RCA)
- • KINGS—Are Here (Elektra)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ PINK FLOYD—The Wall (Columbia)
- ★ JUDAS PRIEST—British Steel (Columbia)
- ★ PETE TOWNSHEND—Empty Glass (Atco)

WOUR FM—Utica (D. Edwards)

- • POCO—Under The Gun (MCA)
- • DAVE DAVIES—(RCA)
- • LE ROUX—Up (Capitol)
- • RECORDS—Crashes (Virgin)
- • PAUL WARREN N EXPLORER—One Of The Kids (RSO)
- • TORONTO—(A&M)
- ★ PETE TOWNSHEND—Empty Glass (Atco)
- • GENESIS—Duke (Atlantic)
- • BOB SEGER N THE SILVER BULLET BAND—Against The Wind (Capitol)
- • PETER GABRIEL—(Mercury)

WPLR FM—New Haven (G. Weingarth/E. Michaelson)

- • POCO—Under The Gun (MCA)
- • TOMMY TUTONE—(Columbia)
- • GARY STEWART—Cactus And A Rose (RCA)
- • DAVE DAVIES—(RCA)
- • HUEY LEWIS N THE NEWS—(Chrysalis)
- • NEW ADVENTURES—(Polydor)
- • ROLLING STONES—Emotional Rescue (Rolling Stones)
- • JACKSON BROWNE—Hold Out (Asylum)
- • QUEEN—The Game (Elektra)
- • ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)

WBCN FM—Boston (R. Woodward)

- • DAVE DAVIES—(RCA)
- • DIRT BAND—Make A Little Magic (UA)
- ★ CAROLYN MAS—Hold On (Mercury)
- • POCO—Under The Gun (MCA)
- • SECRET AFFAIR—Glory Boys (Sire)
- • SILICON TEENS—Music For Parties (Sire)
- • ROLLING STONES—Emotional Rescue (Rolling Stones)
- • J. GEILS BAND—Love Stinks (EMI America)
- ★ ROCKY BURNETTE—The Son Of Rock And Roll (EMI America)
- • PRETENDERS—(Sire)

WMMR FM—Philadelphia (J. Bonadonna)

- • MOTELS—Careful (Capitol)
- • KINGS—Are Here (Elektra)
- • DAVE DAVIES—(RCA)
- • POCO—Under The Gun (MCA)
- • NATIONAL LAMPOON—White Album (Label 21)
- • HUEY LEWIS N THE NEWS—(Chrysalis)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ KINKS—One For The Road (Arista)
- • PETE TOWNSHEND—Empty Glass (Atco)
- • GENESIS—Duke (Atlantic)

WBRU FM—Providence (C. Berman)

- • SILENCERS—Rock N Roll Enforcers (Precision)
- • DAVE DAVIES—(RCA)
- • SECRET AFFAIR—Glory Boys (Sire)
- • ENGLISH BEAT—I Just Can't Stop It (Sire)
- • CLARK KENT—Music Madness From The Kinetic Kid (IRS/A&M)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ KINKS—One For The Road (Arista)
- ★ PRETENDERS—(Sire)
- ★ PETE TOWNSHEND—Empty Glass (Atco)

WHCN FM—Hartford (E. O'Connell)

- • POCO—Under The Gun (MCA)
- • KERRY LIVGREN—Seeds Of Change (Kirshner)
- ★ DAVE DAVIES—(RCA)
- • HEATERS—Energy Transfer (Columbia)
- • AMERICAN NOISE—(Planet)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)
- • JACKSON BROWNE—Hold Out (Asylum)
- • ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- ★ JEFF BECK—There And Back (Epic)

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher.

KDAN-AM All-Jazz Now, Cuts Live LP

MINNEAPOLIS – KDAN-AM, which bills itself as "the 500-watt station with a 50,000-watt sound," began programming jazz exclusively May 12. Now the Minneapolis-St Paul outlet is hosting a day-long jazz festival Sunday (20), and it intends to broadcast the entire event live, and then press 25,000 copies of the concert into an LP that will become a promotional tool.

"We're getting tremendous response from listeners, particularly among executives and professionals from the business community around here," reports KDAN sales director John Bredman, who credits general manager David Perkins and music director Joel Himmel with the format change. KDAN had been an MOR outlet.

The playlist ranges from the Crusaders, Miles Davis and Sonny Stitt through the Jeff Lorber Fusion and an occasional Duke Ellington track.

The station, owned by Dick Darby, is affiliated with the Sheridan Broadcasting chain. Darby also owns WRDN-AM/FM in Durand, Wis., and KOWO-AM and KQDI-FM in Waseca, Minn.

Bredman and the other KDAN staffers firmly believe in promoting the new sound, and have invested considerable time and money in preparing a sophisticated television commercial that will bow in August. The spot emphasizes the jazz format, features live players, and is being produced in New York.

The station is also presenting in conjunction with promoter Ron Scott, a series of concerts at the River View Supper Club, beginning with Stanley Turrentine and the Jeff Lorber Fusion.

(Continued on page 26)

STATION CONCERT—In a WRQX-FM Washington cosponsored Fourth of July concert, the Beach Boys do one of their numbers for what might be the largest group ever assembled to hear a single act. The free concert took place on the Washington Monument Mall and was reportedly attended by nearly 500,000. ABC's WRQX not only broadcast the concert live, but fed the program to ABC sister stations WABC-AM New York and WLS-AM Chicago. The concert was put together by WRQX's promotion man, Gerry Downey, who read an item in a local paper that Mike Love of the Beach Boys had suggested such a concert.

BROWN POLLS 600 CAMPUSES

College Survey Shows LP Illicit Taping Commonplace

• Continued from page 6

Brown has teamed with two other veteran music men. John Rosica, who has held promotion and marketing positions with RCA, A&M and Creed Taylor, and Bill Mulhern, a former general manager of A&M's New York office and who has also held marketing positions at RCA and Casablanca.

Brown, who has worked in college promotions for more than 20 years, says that because of his close ties with college radio, many companies have asked him over the years to research the college market.

Brown has done limited surveys in the past on college station playlists, but "I've always been reluctant to get deeply into it," Brown explains. "But now that I'll be working with Rosica and Mulhern and a young researcher named Neil Orzeck, I feel we can give it the full attention it needs."

Brown's survey also covers radio listening, income levels of both students and their parents, and details as to how they spend their money on entertainment.

He also has asked what kind and amount of taping equipment these

(Continued on page 26)

ARBITRON 'REPORT CARDS'

WBLS-FM Hikes Superiority In N.Y.; L.A. KMET-FM Tumbles

NEW YORK – Top markets New York and Los Angeles have received their Arbitron "report cards."

There were no significant suprises in New York. Dance-oriented WBLS-FM increased its lead in first place, moving up from 6.4 a year ago and 7.5 in the winter to a 8.1 share.

The former disco leader, WKTU-FM, which now identifies with a "progressive urban" format, danced into second place with a 6.7 share as talk WOR-AM continues its decline to 5.2. WKTU is up from a 6.0 in the winter, but down from 7.6 a year ago.

The once-proud leader of this market, contemporary WABC-AM, seems to have leveled its decline at a 4.5 share, the same as it held in the winter. A year ago the station held a 5.9.

Contemporary WNBC-AM continues its gradual growth, up to 4.1, a slight gain over the 4.0 it held in the winter, but up solidly from the 2.7 of a year ago.

ABC's AOR WPLJ-FM has its best share in a year with 3.9, up from 3.5 a year ago and 3.7 in the winter. Its rival WNEW-FM is off to 2.3, down from the 2.5 in winter and 2.8 a year ago.

Sister station WNEW-AM is holding at 3.1 with a nostalgic MOR format. Country-formatted WHN-AM is hurting with a 2.5 share, down from the 3.5 in the winter and 3.0 a year ago.

* * *

LOS ANGELES—Metromedia's high flying AOR outlet KMET-FM took a tumble in the new Arbitron. The station fell from the 5.8 share it held last winter and a year ago to 4.9. ABC's KLOS-FM apparently took away a few listeners, moving up from a 2.2 to a 2.4, but this is still not back to the 2.6 the station had a year ago.

Talk and beautiful music continue to dominate this market with talk KABC-AM continuing as market leader with a 7.0 share and Bonneville's beautiful KBIG-FM following with a 5.7. Country KLAC-AM continues to grow in strength as the station moves to a 4.2 share, up from a 3.8 in the winter and a 2.8 a year ago.

Contemporary KRLA-AM and contemporary KFI-AM both showed growth, the first going to a 3.8 share from a 3.3 in the winter and a 3.5 a year ago and the latter moving to a 3.1, up from 2.6 in the winter and 2.1 a year ago. But contemporary KHJ-AM slipped from 3.0 in the winter to 2.2, almost to the 2.1 level it held a year ago. Dance-oriented KIIS-FM lost listeners with a broadened format. The station is down from 3.6 in the winter to 3.3, but this is better than the 2.2 it held a year ago.

* * *

SAN DIEGO—Contemporary KFMB-AM recovered from a two-book slump to score a 7.1 share, up from the 4.6 it held in winter, but not quite up to the 8.0 it enjoyed a year ago. This puts the station in second place behind beautiful KJQY-FM, which has an 8.4 share.

Mellow-formatted KGB-AM dropped from a 6.4 in winter to a 4.4, which is still much better than the 1.7 the station held a year ago. Also down is oldies KBZT-FM, which stands at 2.8, almost equal to a year ago, but down from its 5.1 of winter.

Disco-formatted KITT-FM is up from 2.4 to the 3.1 it held in the winter, but this is down from the 4.2 the station had a year ago. AOR KPRI-FM slipped from 6.7 in the winter to 5.6 but showed a gain over the 4.1 it held a year ago. Country KSON-FM fell from 3.0 in the winter to 1.9. A year ago the station had a 2.1 share.

* * *

ANAHEIM, Calif.—KEZY-AM becomes the leader in the Orange

(Continued on page 26)

KBBC-FM To Promote Concerts

Program Director Freeman Aims For AOR Features

By AL SENIA

PHOENIX – "This is the first time we've ever done this," says KBBC-FM program director J.D. Freeman about the station's concert series. "The reason we've waited is because it seems the word 'copromotion' in Phoenix has become so diluted that it doesn't mean anything.

"The Phoenix market has been over-hyped for quite awhile. Radio stations here put their name on everything from X-rated movies to flashlight batteries.

"I think when a radio station is going to do something special, it better be something special."

That "special something" at KBBC is going to be a series of concerts at venues throughout the Phoenix area. Freeman's station is the latest here to enter the concert promotion sweepstakes.

Hard rock stations KUPD-FM and KDKB-FM are the two stations that are most visibly copromoting rock concerts here. KUPD is copromoting an entire series of rock shows at Compton Terrace, an outdoor amphitheater in Phoenix. KDKB also copromotes regularly at venues like Celebrity Theatre in Phoenix and Dooley's night club in Tempe.

Freeman says KBBC will aim for a softer show—and for older demographics. That seems to be the competitive plan the three contemporary music stations follow during the never-ending series of FM ratings wars that erupt in this highly volatile radio market.

"Essentially, our appeal is to the people to whom music was a big part of their life in college 10 years ago," Freeman says. "Now they've assumed different roles in the mainstream of the society and their musical tastes have expanded, too."

Freeman characterizes his station as "having taken the edge off the music."

Initially, KBBC is using Tempe-based promoter Dan Zelisko for most of the station concerts. But Freeman says the agreement with Zelisko is not an exclusive one—and, indeed, Zelisko has produced many hard rock shows with both KDKB and KUPD.

Freeman says his station has also had discussions with Phoenix promoter Doug Clark and George Ghiz, a promoter based in Los Angeles.

The first concert sponsored by KBBC was an Angela Bofill date June 19 at Zelisko's Dooley's night club in Tempe. A July 31 Michael Franks date at the Scottsdale Center for the Arts also is on tap. So is an Aug. 14 concert by George Benson at Arizona State Univ. and a Sept. 9 appearance at Dooley's by B.B. King.

"I think it's about time they did this," Zelisko says. "There have been a lot of shows over the last few years that I've wanted to do with them but have been unable to.

"I'm booking things that appeal to the older demographics. Looking at people like Harry Chapin and Al Stewart. And we'll be looking different venues—whatever's best for the music."

KBBC is advertising the shows with a minimum of fanfare, a low-key style that Freeman consistently emphasizes.

"We consider this one facet of our radio station," Freeman explains, adding his belief that the older KBBC listener is concerned primarily with "quality of life" issues.

The station aims for the upper end of the 18 to 34 listener spectrum and concentrates primarily on softer rock and crossover jazz sounds.

"The over-28 crowd no longer has the mono-vision that rock'n'roll is the only kind of music," he says.

"They are not concerned with going to a concert that is open seating. They want to be seated and to enjoy the concert without being hassled by the environment."

Freeman wants to insure KBBC, by entering the concert copromotion arena, does not overhype itself.

"We don't want to become the concert radio station of the decade," Freeman says, with a nod toward his more zealous concert competitors.

N.Y. WABC WILL AIR 4 BY YANKEES

NEW YORK—In what could be interpreted by some as a first step toward a new format involving sports, WABC-AM has agreed to carry four New York Yankees baseball games in play-by-play coverage as WINS-AM, the Yankees' station, goes to gavel-to-gavel coverage of the Republican National Convention, July 14 to 17.

A spokesman for WABC says that the coverage of the four games was "a public service," but he also disclosed ABC management is looking at the possibility of becoming a Yankee station.

However he says the broadcast of the four games did not constitute a break with the station's all music format, which used to keep the ABC flagship on top of the ratings. WABC is currently in seventh place in the new Arbitron (see Arbitron story, this page).

The ABC spokesman says WABC is not now in negotiations to take over the Yankee broadcasts. The Yankee contract is up with WINS the end of this season and Arthur Adler of Adler Communications, which is handling the Yankee contract, says several stations are in the running.

Billboard® Singles Radio Action™

Playlist Top Add Ons • Playlist Prime Movers ★ Regional Breakouts & National Breakouts

Based on station playlists through Thursday (7/10/80)

TOP ADD ONS - NATIONAL

AMBROSIA—You're The Only Woman (WB)
ROBBIE DUPREE—Hot Rod Hearts (Elektra)
GEORGE BENSON—Give Me The Night (WB)

PRIME MOVERS - NATIONAL

CHRISTOPHER CROSS—Sailing (WB)
THE S.O.S. BAND—Take Your Time (Tabu)
OLIVIA NEWTON-JOHN—Magic (MCA)

BREAKOUTS - NATIONAL

ROBERT JOHN—Hey There Lonely Girl (EMI)
JOHNNY LEE—Lookin' For Love (Asylum)
JACKSON BROWNE—Boulevard (Elektra)

D—Discotheque Crossover

ADD ONS—The two key products added at the radio stations listed as determined by station personnel

PRIME MOVERS—The two products registering the greatest proportionate upward movement on the station's playlist as determined by station personnel

BREAKOUTS—Billboard Chart Dept. summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels

Pacific Southwest Region

• TOP ADD ONS

NATALIE COLE—Someone That I Used To Love (Capitol)
ROLLING STONES—Emotional Rescue (Rolling Stones)
AMBROSIA—You're The Only Woman (Warner Bros.)

★ PRIME MOVERS

ELTON JOHN—Little Jeannie (MCA)
CHANGE—A Lover's Holiday (RFC)
KIM CARNES—More Love (EMI)

BREAKOUTS

ROBBIE DUPREE—Hot Rod Hearts (Elektra)
JOHNNY LEE—Lookin' For Love (Asylum)
ROBERT JOHN—Hey There Lonely Girl (EMI)

KFI—L.A.

- • ROBERT JOHN—Hey There Lonely Girl (EMI)
- • JOHNNY LEE—Lookin' For Love (Asylum)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 26-20
- ★ MECO—Empire Strikes Back (RSO) 9-6

KHJ—L.A.

- • JACKSON BROWNE—Boulevard (Elektra)
- • NATALIE COLE—Someone That I Used To Love (Capitol)
- ★ CHANGE—A Lover's Holiday (RFC) 18-8
- ★ ELTON JOHN—Little Jeannie (MCA)

KRTH (FM)—L.A.

- • ROBBIE DUPREE—Hot Rod Heart (Elektra)
- • AMBROSIA—You're The Only Woman (WB)
- ★ IRENE CARA—Fame (RSO) 27-13
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 24-12

KCBQ—San Diego

- • KIM CARNES—More Love (EMI)
- • KENNY ROGERS—Love The World Away (UA)
- • SPINNERS—Cupid (Atlantic) 27-8
- ★ ELTON JOHN—Little Jeannie (MCA) 20-2

KFXM—San Bernardino

- • CHRISTOPHER CROSS—Sailing (WB)
- • THE S.O.S. BAND—Take Your Time (Tabu)
- ★ LINDA RONSTADT—I Can't Let Go (Elektra) 24-19
- ★ KIM CARNES—More Love (EMI) 14-11

KERN—Bakersfield

- • AIR SUPPLY—All Out Of Love (Arista)
- • KENNY MARDONES—Into The Night (Polydor)
- • ROLLING STONES—Emotional Rescue (Rolling Stones) 26-16
- ★ ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA) 13-8

KUPD—Phoenix

- • SAMMY HAGAR—20th Century Man (Capitol)
- • PAT BENATAR—You Better Run (Chrysalis)
- ★ FOGHAT—Dead End Street (Bearsville) 21-15
- ★ BLUES BROTHERS—Gimme Some Lovin (Atlantic) 10-7

KOPA—Phoenix

- • GEORGE BENSON—Give Me The Night (WB)
- • AMBROSIA—You're The Only Woman (WB)
- ★ MICKEY GILLEY—Stand By Me (Asylum) 16-11
- ★ GENESIS—Misunderstanding (Atlantic) 19-15

KTKT—Tucson

- • GEORGE BENSON—Give Me The Night (WB/Q West)
- • DR. HOOK—Years (Capitol)
- ★ BOZ SCAGGS—Jo Jo (Columbia) 16-6
- ★ COMMODORES—Old Fashion Love (Motown) 22-15

KQEO—Albuquerque

- • PETE TOWNSHEND—Let My Love Open The Door (Atco)
- • THE DIRT BAND—Make A Little Magic (United Artists)
- ★ KENNY ROGERS—Love The World Away (United Artists) 8-5
- ★ KIM CARNES—More Love (EMI America) 9-6

KENO—Las Vegas

- • JACKSON BROWNE—Boulevard (Elektra)
- • MICKEY GILLEY—Stand By Me (Asylum)
- ★ PETE TOWNSHEND—Let My Love Open The Door (Atco) 22-16
- ★ CHRISTOPHER CROSS—Sailing (WB) 6-2

KFMB—San Diego

- • NATALIE COLE—Someone That I Used To Love (Capitol)
- • PAUL DAVIS—Cry Just A Little (Bang)
- ★ KIM CARNES—More Love (EMI) 10-6
- ★ BOZ SCAGGS—Jo Jo (Columbia) 19-14

Pacific Northwest Region

• TOP ADD ONS

ROBBIE DUPREE—Hot Rod Hearts (Elektra)
IRENE CARA—Fame (RSO)
JACKSON BROWNE—Boulevard (Elektra)

★ PRIME MOVERS

ROLLING STONES—Emotional Rescue (Rolling Stones)
CHRISTOPHER CROSS—Sailing (WB)
THE S.O.S. BAND—Take Your Time (Tabu)

BREAKOUTS

JOHNNY LEE—Lookin' For Love (Asylum)
ALI THOMSON—Take A Little Rhythm (A&M)
AMBROSIA—You're The Only Woman (WB)

KFRC—San Francisco

- • ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- • ROBERT JOHN—Hey There Lonely Girl (EMI)
- • THE S.O.S. BAND—Take Your Time (Tabu) 19-14
- • ROLLING STONES—Emotional Rescue (Rolling Stones) 29-18

KYA—San Francisco

- • GORDON LIGHTFOOT—Dream Street Rose (WB)
- • ALI THOMSON—Take A Little Rhythm (A&M)
- • PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 10-4
- ★ MANHATTANS—Shining Star (Columbia) 18-13

KROY—Sacramento

- • TERI DeSARIO w/K.C.—Dancin' In The Streets (Casablanca)
- • ROGER DALTREY—Free Me (Polydor)
- • CHRISTOPHER CROSS—Sailing (WB) 23-14
- • CHARLIE DANIELS BAND—In America (Epic) 17-13

KYNO—Fresno

- • CHRISTOPHER CROSS—Sailing (WB)
- • NEIL SEDAKA/DARA SEDAKA—Should've Never Let You Go (Elektra)
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 21-15
- ★ SPINNERS—Cupid (Atlantic) 10-7

KGW—Portland

- • EDDIE RABBITT—Drivin' My Life Away (Elektra)
- • AMBROSIA—You're The Only Woman (WB)
- ★ KIM CARNES—More Love (EMI) 14-10
- ★ CHRISTOPHER CROSS—Sailing (WB) 20-15

KING—Seattle

- • PAUL DAVIS—Cry Just A Little (Bang)
- • FRANKIE VALLI—Where Did We Go Wrong (MCA)
- • ALI THOMSON—Take A Little Rhythm (A&M) 26-20
- ★ CHRISTOPHER CROSS—Sailing (WB) 15-11

KJRB—Spokane

- ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 25-11
- ★ PETE TOWNSHEND—Let My Love Open The Door (Atco) 24-17

KTAC—Tacoma

- • JACKSON BROWNE—Boulevard (Elektra)
- • JOHNNY LEE—Lookin' For Love (Asylum)
- ★ BLUES BROTHERS—Gimme Some Lovin (Atlantic) 17-13
- ★ KENNY ROGERS—Love The World Away (UA) 16-12

KCPX—Salt Lake City

- • JACKSON BROWNE—Boulevard (Elektra)
- • THE RINGBEES—My Mistake (RSO)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 25-17
- ★ KENNY MARDONES—Into The Night (Polydor) 24-19

KRSP—Salt Lake City

- • ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
- • FOGHAT—Stranger In My Home Town (Bearsville)
- ★ JOURNEY—Walks Like A Lady (Columbia) 13-4
- ★ PETE TOWNSHEND—Let My Love Open The Door (Atco) 14-5

KTLK—Denver

- • IRENE CARA—Fame (RSO)
- • ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- ★ THE S.O.S. BAND—Take Your Time (Tabu) 17-10
- • ROLLING STONES—Emotional Rescue (Rolling Stones) 36-24

KIMN—Denver

- • ROLLING STONES—Emotional Rescue (Rolling Stones)
- • RUSS BALLARD—On The Rebound (Epic)
- ★ GENESIS—Misunderstanding (Atlantic) 15-10
- ★ CHRISTOPHER CROSS—Sailing (WB) 22-15

KJR—Seattle

- • IRENE CARA—Fame (RSO)
- • JOHNNY LEE—Lookin' For Love (Asylum)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 23-18
- ★ GENESIS—Misunderstanding (Atlantic) 20-14

KYYX—Seattle

- • IRENE CARA—Fame (RSO)
- • ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 40-21
- ★ RODNEY CROWELL—Ashes By Now (WB) 40-27

KCBR—Reno

- • JACKSON BROWNE—Boulevard (Elektra)
- • ERIC CLAPTON—Tulsa Time (RSO)
- ★ CHRISTOPHER CROSS—Sailing (WB) 32-20
- ★ BOZ SCAGGS—Jo Jo (Columbia) 20-15

North Central Region

• TOP ADD ONS

COMMODORES—Old Fashion Love (Motown)
AMBROSIA—You're The Only Woman (WB)
CHRISTOPHER CROSS—Sailing (WB)

★ PRIME MOVERS

GENESIS—Misunderstanding (Atlantic)
CAROLE KING—One Fine Day (Capitol)
PETE TOWNSHEND—Let My Love Open The Door (Atco)

BREAKOUTS

HERB ALPERT—Beyond (A&M)
KENNY MARDONES—Into The Night (Polydor)
GEORGE BENSON—Give Me The Night (WB)

CKLW—Detroit

- • AMBROSIA—You're The Only Woman (WB)
- • CHRISTOPHER CROSS—Sailing (WB) 25-13
- ★ CAROLE KING—One Fine Day (Capitol) 26-14

WDRQ—Detroit

- • IRENE CARA—Fame (RSO)
- • BOB SEGER—You'll Accompany Me (Capitol)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 29-21
- ★ CAROLE KING—One Fine Day (Capitol) 19-15

WTAC—Flint

- • FIREFALL—Love That Got Away (Atlantic)
- • RANDY VANWARMER—Whatever You Decide (Bearsville)
- • QUEEN—Play The Game (Elektra) 17-11
- ★ CHRISTOPHER CROSS—Sailing (WB) 27-19

Z-96 (WZZR FM)—Grand Rapids

- • COMMODORES—Old Fashion Love (Motown)
- • FRED KNOBLOCK—Why Not Me (Atlantic)
- ★ CHRISTOPHER CROSS—Sailing (WB) 25-15
- ★ BOZ SCAGGS—Jo Jo (Columbia) 26-20

WAKY—Louisville

- • ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ ALI THOMSON—Take A Little Rhythm (A&M) 23-17
- • PETE TOWNSHEND—Let My Love Open The Door (Atco) 18-14

WBGN—Bowling Green

- • JOHNNY LEE—Lookin' For Love (Asylum)
- • AMBROSIA—You're The Only Woman (WB)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 24-18
- ★ KIM CARNES—More Love (EMI) 10-17

WGCL—Cleveland

- • HERB ALPERT—Beyond (A&M)
- • COMMODORES—Old Fashion Love (Motown)
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 24-17
- ★ BOZ SCAGGS—Jo Jo (Columbia) 26-21

WZZP—Cleveland

- • COMMODORES—Old Fashion Love (Motown)
- • ROY ORBISON/EMMYLOU HARRIS—That Lovin' You Feelin' Again (WB)
- ★ GENESIS—Misunderstanding (Atlantic) 19-15
- ★ KIM CARNES—More Love (EMI) 10-7

WXGT—Columbus

- • THE DIRT BAND—Make A Little Magic (UA)
- • KENNY MARDONES—Into The Night (Polydor)
- ★ GENESIS—Misunderstanding (Atlantic) 18-10
- ★ MANHATTANS—Shining Star (Columbia) 19-11

Q-102 (WKRQ-FM)—Cincinnati

- ★ GENESIS—Misunderstanding (Atlantic) 25-18
- ★ PETE TOWNSHEND—Let My Love Open The Door (Atco) 21-14

WNCI—Columbus

- • MICKEY GILLEY—Stand By Me (Asylum)
- • CHRISTOPHER CROSS—Sailing (WB)
- ★ THE S.O.S. BAND—Take Your Time (Tabu) 23-16
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 15-10

WCUE—Akron

- • EDDIE RABBITT—Drivin' My Life Away (Elektra)
- • ERIC CLAPTON—Tulsa Time (RSO)
- ★ CHRISTOPHER CROSS—Sailing (WB) 29-22
- ★ PETE TOWNSHEND—Let My Love Open The Door (Atco) 23-18

13-Q (WKTQ)—Pittsburgh

- • GEORGE BENSON—Give Me The Night (WB)
- • CHRISTOPHER CROSS—Sailing (WB)
- ★ MANHATTANS—Shining Star (Columbia) 16-9
- ★ AMBROSIA—You're The Only Woman (WB) 7-4

WPEZ—Pittsburgh

- • BOZ SCAGGS—Look What You've Done To Me (Columbia)
- • FOGHAT—Stranger In My Home Town (Bearsville)
- ★ KIM CARNES—More Love (EMI) 20-15
- ★ KENNY MARDONES—Into The Night (Polydor) 17-12

Southwest Region

• TOP ADD ONS

FRED KNOBLOCK—Why Not Me (Scotti Bros.)
MICKEY GILLEY—Stand By Me (Asylum)
ROBBIE DUPREE—Hot Rod Hearts (Elektra)

★ PRIME MOVERS

OLIVIA NEWTON-JOHN—Magic (MCA)
JOHNNY LEE—Lookin' For Love (Asylum)
JOE WALSH—All Night Long (Asylum)

BREAKOUTS

ROBERT JOHN—Hey There Lonely Girl (EMI America)
KENNY LOGGINS—I'm Alright (Columbia)
GENESIS—Misunderstanding (Atlantic)

KILT—Houston

- • FRED KNOBLOCK—Why Not Me (Scotti Bros.)
- • ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- ★ JOHNNY LEE—Lookin' For Love (Asylum) 24-4
- ★ CAROLE KING—One Fine Day (Capitol) 11-7

KRBE—Houston

- • KENNY LOGGINS—I'm Alright (Columbia)
- • GENESIS—Misunderstanding (Atlantic)
- ★ ELTON JOHN—Little Jeannie (MCA) 6-3
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 23-12

KLIF—Dallas

- • HOTEL—Half Moon Silver (MCA/Scotti Bros.)
- • ROBERT JOHN—Hey There Lonely Girl (EMI America)
- ★ EDDIE RABBITT—Drivin' My Life Away (Elektra) 23-19
- ★ MECO—Empire Strikes Back (RSO) 22-17

KRUS FM—Dallas

- • MECO—Empire Strikes Back (RSO)
- • THE S.O.S. BAND—Take Your Time (Tabu)
- ★ JOE WALSH—All Night Long (Asylum) 22-17
- ★ THE CHARLIE DANIELS BAND—In America (Epic) 31-24

KFJZ FM (Z-97)—Ft. Worth

- • GRATEFUL DEAD—Alabama Getaway (Arista)
- • LINDA RONSTADT—Hurt So Bad (Asylum)
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 26-18
- ★ ERIC CLAPTON—Tulsa Time (RSO) 23-15

KINT—El Paso

- • CHRISTOPHER CROSS—Sailing (WB)
- • ALI THOMSON—Take A Little Rhythm (A&M)
- ★ THE S.O.S. BAND—Take Your Time (Tabu) 21-10
- ★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI America) 18-15

WKY—Oklahoma City

- • BILLY PRESTON & SYREETA—One More Time For Love (Tamla)
- • JOHNNY LEE—Lookin' For Love (Asylum)
- ★ MICKEY GILLEY—Stand By Me (Asylum) 7-3
- ★ KIM CARNES—More Love (EMI America) 12-6

KTSA—San Antonio

- • ROLLING STONES—Emotional Rescue (Rolling Stones)
- • RICK PINETTE & OAK—King Of The Hill (Mercury)
- ★ PAUL McCARTNEY—Coming Up (Columbia) 2-1
- ★ MANHATTANS—Shining Star (Columbia) 6-2

KELI—Tulsa

- • BOZ SCAGGS—Jo Jo (Columbia)
- • MICKEY GILLEY—Stand By Me (Asylum)
- ★ THE CHARLIE DANIELS BAND—In America (Epic) 12-9
- ★ KIM CARNES—More Love (EMI America) 16-10

WTIX—New Orleans

- • MICKEY GILLEY—Stand By Me (Asylum)
- • FRED KNOBLOCK—Why Not Me (Scotti Bros.)
- ★ KENNY ROGERS—Love The World Away (United Artists) 26-8
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 12-2

WNOE—New Orleans

- • RICK PINETTE & OAK—King Of The Hill (Mercury)
- • AVERAGE WHITE BAND—Let's Go Round Again (Arista)
- ★ BLUES BROTHERS—Gimme Some Lovin (Atlantic) 13-9
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 9-5

KEEL—Shreveport

- • IRENE CARA—Fame (RSO)
- • LINDA RONSTADT—I Can't Let Go (Asylum)
- ★ JOE WALSH—All Night Long (Asylum) 19-15
- ★ MICKEY GILLEY—Stand By Me (Asylum) 18-11

Midwest Region

• TOP ADD ONS

PETE TOWNSHEND—Let My Love Open The Door (Atco)
KENNY MARDONES—Into The Night (Polydor)
FIREFALL—Love That Got Away (Atlantic)

★ PRIME MOVERS

OLIVIA NEWTON-JOHN—Magic (MCA)
MANHATTANS—Shining Star (Columbia)
CHRISTOPHER CROSS—Sailing (WB)

BREAKOUTS

AIR SUPPLY—All Out Of Love (Arista)
BILLY JOEL—Don't Ask Me Why (Columbia)
JOHNNY LEE—Lookin' For Love (Asylum)

WLS—Chicago

- • PETE TOWNSHEND—Let My Love Open The Door (Atco)
- ★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI) 15-9
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 34-24

WEFM—Chicago

- ★ FIREFALL—Love That Got Away (Atlantic)
- • PAT BENATAR—You Better Run (Chrysalis)
- ★ ELTON JOHN—Little Jeannie (MCA) 12-7
- ★ ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA) 20-17

WROK—Rockford

- ★ KENNY MARDONES—Into The Night (Polydor)
- • AMBROSIA—You're The Only Woman (WB)
- ★ GENESIS—Misunderstanding (Atlantic) 9-4
- ★ PETE TOWNSHEND—Let My Love Open The Door (Atco) 13-7

(Continued on page 22)

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

From Michigan To Alaska: P.D. Tom Rivers

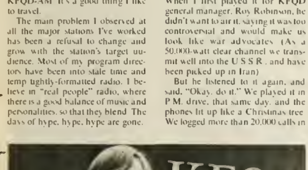
The following is the first of a series of articles written by program directors, who tell in their own words how they got into radio and of the accomplishments of their career

By TOM RIVERS
Program director, KFQD-AM Anchorage, Alaska

ANCHORAGE—I started my radio career in my hometown, Newberry, Mich., when I applied for a janitorial job at WNBY-AM-FM. They didn't need a janitor, but they did need announcers, so after reading something from the newspaper aloud, they hired me as an announcer and that was the start of my broadcasting career.

Since then, I've moved up through WKNR-AM Battle Creek, Mich., WIBG-AM Philadelphia, CKLW-AM Detroit, where in 1971, I was the highest rated disk jockey they ever had, CHUM-AM Toronto, KIQQ-FM Los Angeles, KIMN-AM Denver, KFRC-AM and KYA-AM San Francisco and now KFRC-AM and KYA-AM San Francisco and now KFQD-AM. It's a good thing I like to travel.

The main problem I observed at all the major stations I've worked has been a refusal to change and grow with the station's target audience. Most of my program directors have been into stale time and temp tightly-formatted radio. I believe in "real people" radio, where there is a good balance of music and personalities, so that they blend. The days of hype, hype, hype are gone.



In Front: KFQD-AM program director Tom Rivers pauses in front of the station's facilities heralded by its call letters.

The Federal Communications Commission tells us we're in business to serve the public and I agree to the extent that we've got to heed the needs of our listeners, or we're going to lose them to a competitor.

I think one of the worst things I've ever been told by a p.d. is, "You can't play that; housewives don't like that." Which is why there is often a ratings drop in middays. Too many p.d.s are stereotyping homemakers (and assuming that they're the only ones listening). That old-line dayparting that stereotypes any segment of the audience can hurt more than it helps.

The songs themselves change in status as time passes. For instance, in the '60s, the Stones "Can't Get No Satisfaction" was considered pretty heavy stuff. But now, you can play it anytime, and it's not likely to be a tune-out.

People and societies grow and change constantly, and the media have got to grow and change with them, or lose them. Also, if you want to keep your target audience as they age from one demographic to the next, you'll have to adjust your music, promotions, and jock/news delivery to suit the new attitudes of that audience.

A number of programmers are now living and dying by research and I think that's asinine. It can help, like a college degree, but it can't replace a good ear, and the knowledge that comes from being an active, involved member of your community.

That's hard to do when you move around as much as we do, but it's important to know your market. Research is a tool, like record charts, request lists and sales charts. But it's not the only criterion for music and programming decisions, and never will be.

A good recent example is a song called "Bomb Iran" written by my wife, Dana and I, and sung to the tune of "Barbara Ann" by four other KFQD folks with us. We recorded it as a spur-of-the-moment reaction to the aborted rescue mission in Iran. When I first played it for KFQD general manager, Roy Robinson, he didn't want to air it, saying it was too controversial and would make us look like war advocates. (As a 50,000-watt clear channel we transmit well into the U.S.S.R., and have been picked up in Iran.)

But he listened to it again, and said, "Okay, do it." We played it in P.M. drive, that same day, and the phones lit up like a Christmas tree. We logged more than 20,000 calls in three days (in a city of only 200,000) and they were 97% positive.

Those few who didn't like it just didn't understand that it was a way of releasing our hostilities and many changed their minds when explained what it was really about. We and the song got front page newspaper coverage twice, and it was an undisputed local hit. Now imagine if we had had to do passive research on it before playing it? By the time it was aired, it would've gone over like a lead balloon, since the timing would've been lost by then.

Anchorage is a 14-station market, with two country, two rock, two beautiful musics, two non-commercial, one top-40, one religious and four adult contemporary stations of which KFQD is one. While our competitors are hyping themselves, we're actively promoting the state, the community, and life in "Alaska—The last Frontier." Our current logo is "KFQD, The Spirit of Alaska," with varying wilderness sound effects in the background. We got together with the Dept. of Natural Resources to receive permission to name a mountain here as a promotion.

Another recent promotion was the "First Annual KFQD Cruise," tied in with the Midnight Sun St. Road Assn.'s classic car show, Memorial Day weekend. We invited listeners to meet us at the car show, for a '50's style car cruise through town, led by myself and morning man Mark Lewis.

Simultaneously, we aired the "KFQD 500 Weekend," which consisted of the 500 top oldies of 1955 to 1970. The cruise was so successful that Saturday night we hit the highway and cruised up to Eagle River, about 20 miles out of Anchorage. The tv camera crew that filmed it said we had some three miles of cars, bumper to bumper, on the highway. They made a film short of it, which was shown on Visions, the local CATV outlet here.

We also have "Scotty's Class Reunion," an oldies show by Jim Scott, every Wednesday from 6 to 10 p.m. Each week Scotty features music from a different year, with about four songs per hour from that year, and the rest mostly by request.

KFQD's air talent starts with "Marcus In The Morning" at 6 a.m. Marcus uses lots of characters. He is a super talent and the best morning man I've heard or worked with.

I follow Marcus at 10 a.m., with a slightly more intellectual patter, fewer jokes, more conversation and more music. I do a parody of tv game shows, called "Trivia Time" after the 11 a.m. news, with news director Bob Dorn playing the beleaguered contestant. After he loses, I give the trivia question again to listeners who win theatre tickets with correct answers.

From 2 to 6 p.m. John Rode continues what I've started, and does some pretty off-the-wall bits, like "Captain Science," a "Mr. Wizard"-type bit. Rode brings a long background of experience both as a jock and as programmer with such credits as WIBG, WRKO-AM Boston, CHUM and KTNQ-AM Los Angeles. Jim Scott, our resident oldies freak, continues with more music from 6 to 10 p.m. and "Scotty's Class Reunion" on Wednesdays.

From 10 p.m. to midnight it's Herb Shindlin's "Public Opinion Hotline," a talk show. Herb is a 30-year media veteran, and does a nightly commentary on the ABC-TV affiliate's news show. Ed Riley rounds out the full-time airstaff with the all-night show, a combination of music and talk. We're on a five-day week, thanks to military personnel from nearby Elmendorf Air Force Base who cover weekends.

We do a five-minute newscast at the top of each hour, with the jock handing off to the newscaster, to make a smooth transition.

Our main product, of course, is music, and I don't care whether a new song is on the pop/adult, Top 40, country, jazz, or AOR chart. The important thing to me is the basic sound of the record. If it fits into the feel of KFQD, we play it. If not, we don't. We're addressing ourselves to the 18 plus demographic group, and according to Arbitron, we've got them, with a 20.1 share in the total survey area (October, November 1979).

I can't understand why so many former market-dominating giants have sat on their laurels and let themselves drop from the number one position. A lot of p.d.s are afraid to try new things, or play new songs, for fear that a listener might not like it, and sample another station. So they stagnate, the listener doesn't like that, and samples the other station anyway. I worked for one p.d. who wouldn't play a new record until the competition had already played it to death. As a result, the station died in the ratings.

I'm more concerned that a song isn't racist or sexist or in some other way blatantly offensive. In order to stay on top, you've got to take the ball and run with it. I'll never become passive, and let my competition catch up with me, just because I'm number one now.

Let your competitors react to you, not you to them. Be consistent: don't join the "format of the month club," changing your whole sound every couple of months.

Any ratings service will tell you that it takes time for listeners to react to changes. If you make an adjustment in your music, unless it's drastic, it may take four to six months for the public to realize it, and react. I also believe strongly in using the newspapers and television to advertise any major positive changes or promotions. If you only promote things on your own station, then you won't attract any new listeners—they'll never hear it. I also like billboards, but they're illegal here.

If you're intending to be a program director, be sure to prepare yourself for the job, by learning every aspect of station operations, from sales to traffic to engineering. Hang around and observe; ask questions, be the p.d.s assistant, whether you're given the title or not. Be there to file records, type schedules, work on promotional ideas. Learn from your p.d.'s mistakes as well as your own, and be sure to remember the successful actions for future reference. Prepare yourself fully; I did, for 13 years.

Like Ted Turner says you've only got three choices: lead, follow, or get out of the way. I chose to lead, and I'm loving every minute of it.

Just Cruisin': When KFQD-AM Anchorage suggested a 1950's car cruise the traffic lined up for three miles, pictured at top. Lower photo show listeners gathered at the meet and displaying the station call letters in a car window.

Billboard Singles Radio Action

Playlist Top Add Ons ●
Playlist Prime Movers ★

Based on station playlists through Thursday (7/10/80)

● *Continued from page 20*

WIFE—Indianapolis
- ● FIREFALL—Love That Got Away (Atlantic)
- ● ALI THOMSON—Take A Little Rhythm (A&M)

WNOE—Indianapolis
- ● RUPERT HOLMES—Answering Machine (MCA)
- ● QUEEN—Play The Game (Elektra)

WORY—Milwaukee
- ● FIREFALL—Love That Got Away (Atlantic)
- ● ROGER DALTREY—Free Me (Polydor)
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 11-6
- ★ MANHATTANS—Shining Star (Columbia) 15-8

WZUU-FM—Milwaukee
- ● BENNY MARDONES—Into The Night (Polydor)
- ● PETE TOWNSHEND—Let My Love Open The Door (Atco)
- ★ CHRISTOPHER CROSS—Sailing (WB) 16-13
- ★ MANHATTANS—Shining Star (Columbia) 11-8

KSLQ-FM—St. Louis
- ★ JOHNNY LEE—Lookin' For Love (Asylum)
- ● BILLY JOEL—Don't Ask Me Why (Columbia)
- ★ KENNY ROGERS—Love The World Away (UA) 13-9
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 11-7

KXOK—St. Louis
- ● AIR SUPPLY—All Out Of Love (Arista)
- ● MICKEY GILLEY—Stand By Me (Asylum)
- ★ CAROLE KING—One Fine Day (Capitol) 5-4
- ★ KIM CARNES—More Love (EMI-America) 7-6

KIOA—Des Moines
- ★ PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 13-8
- ★ MICHAEL JACKSON—She's Out Of My Life (Epic) 6-3

KDWB—Minneapolis
- ● BENNY MARDONES—Into The Night (Polydor)
- ● GENESIS—Misunderstanding (Atlantic) 8-4
- ★ CHRISTOPHER CROSS—Sailing (WB) 20-15

KSTP—Minneapolis
- ● ROY ORBISON/EMMYLOU HARRIS—That Lovin' You Feelin' Again (WB)
- ● FRED KNOBLOCK—Why Not Me (Scotti Bros.)
- ★ KENNY ROGERS—Love The World Away (United Artists) 5-2
- ● OLIVIA NEWTON-JOHN—Magic (MCA) 10-6

WHB—Kansas City
- ● GENESIS—Misunderstanding (Atlantic)
- ● JON & VANGELIS—I Hear You Now (Polydor)
- ★ FRED KNOBLOCK—Why Not Me (Atlantic) 23-14
- ★ MICKEY GILLEY—Stand By Me (Asylum) 12-7

KBEQ—Kansas City
- ● POCO—Under The Gun (MCA)
- ● BILLY JOEL—Don't Ask Me Why (Columbia)
- ★ QUEEN—Play The Game (Elektra) 12-2
- ★ LINDA RONSTADT—I Can't Let Go (Asylum) 15-3

KKLS—Rapid City
- ● GERRY RAFFERTY—Royal Mile (UA)
- ● POCO—Under The Gun (MCA)
- ★ KIM CARNES—More Love (EMI) 13-8
- ★ GENESIS—Misunderstanding (Atlantic) 7-5

KQWB—Fargo
- ● ALI THOMSON—Take A Little Rhythm (A&M)
- ● AIR SUPPLY—All Out Of Love (Arista)
- ★ MICKEY GILLEY—Stand By Me (Asylum) 17-12
- ★ MANHATTANS—Shining Star (Columbia) 12-6

KLEO—Wichita
- ● JACKSON BROWNE—Boulevard (Elektra)
- ● ROY ORBISON/EMMYLOU HARRIS—That Lovin' You Feelin' Again (WB)
- ★ COMMODORES—Old Fashion Love (Motown) 26-19
- ★ CHARLIE DANIELS BAND—In America (Epic) 11-7

Northeast Region

● TOP ADD ONS

GEORGE BENSON—Give Me The Night (WB)
AIR SUPPLY—All Out Of Love (Arista)
LINDA RONSTADT—I Can't Let Go (Elektra)

★ PRIME MOVERS

ROLLING STONES—Emotional Rescue (Rolling Stones)
NATALIE COLE—Someone That I Used To Love (Capitol)
MICHAEL JACKSON—She's Out Of My Life (Epic)

BREAKOUTS

CHRISTOPHER CROSS—Sailing (WB)
IRENE CARA—Fame (RSO)
THE DIRT BAND—Make A Little Magic (UA)

WABC—New York
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)
- ● GEORGE BENSON—Give Me The Night (WB)
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 29-18
- ★ ROBBIE DUPREE—Steal Away (Elektra) 11-6

WXLO—New York
- ● COMMODORES—Old Fashion Love (Motown)
- ● ALI THOMSON—Take A Little Rhythm (A&M)
- ★ MANHATTANS—Shining Star (Columbia) 13-5
- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 10-4

WPTR—Albany
- ● PHILADELPHIA LOVE ENSEMBLE—Love Fantasy (Pavillion)
- ★ EDDIE RABBITT—Drivin' My Life Away (Elektra) 24-15
- ★ FIREFALL—Love That Got Away (Atlantic) 25-17

WTRY—Albany
- ● IRENE CARA—Fame (RSO)
- ● JOHNNY LEE—Lookin' For Love (EMI)
- ★ MECO—Empire Strikes Back (RSO) 15-10
- ★ JACKSON BROWNE—Boulevard (Elektra) 29-23

WKBW—Buffalo
- ● FRED KNOBLOCK—Why Not Me (Atlantic)
- ● GEORGE BENSON—Give Me The Night (WB)
- ★ BLUES BROTHERS—Gimme Some Lovin' (Atlantic) 20-16
- ★ MECO—Empire Strikes Back (RSO) 15-10

WYSL—Buffalo
- ● PAUL DAVIS—Cry Just A Little (Bang)
- ● AL MARTINO—Almost Gone (Capitol)
- ★ CHRISTOPHER CROSS—Sailing (WB) 20-14
- ★ KIM CARNES—More Love (EMI) 11-6

WBBF—Rochester
- ● AIR SUPPLY—All Out Of Love (Arista)
- ● THE S.O.S. BAND—Take Your Time (Tabu)
- ★ KIM CARNES—More Love (EMI) 23-17
- ★ MANHATTANS—Shining Star (Columbia) 19-14

WRKO—Boston
- ● GEORGE BENSON—Give Me The Night (WB)
- ● LINDA RONSTADT—I Can't Let Go (Elektra)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 29-17
- ★ NATALIE COLE—Someone That I Used To Love (Capitol) 19-13

WBZ-FM—Boston
- ● AIR SUPPLY—All Out Of Love (Arista)
- ● THE DIRT BAND—Make A Little Magic (United Artists)
- ★ SPINNERS—Cupid (Atlantic) 21-12
- ★ PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 18-13

F-105 (WVBF)—Boston
- ● IRENE CARA—Fame (RSO)
- ● KENNY LOGGINS—I'm Alright (Columbia)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 23-17
- ★ THE DIRT BAND—Make A Little Magic (UA) 27-21

WORC—Hartford
- ● CHRISTOPHER CROSS—Sailing (WB)
- ● AIR SUPPLY—All Out Of Love (Arista)
- ★ MICHAEL JACKSON—She's Out Of My Life (Epic) 6-3
- ★ KENNY ROGERS—Love The World Away (UA) 12-9

WPRO (AM)—Providence
- ● ERIC TROYER—Mirage (Chrysalis)
- ● LENORE O'MALLEY—First Be A Woman (Polydor)
- ★ COMMODORES—Old Fashion Love (Motown) 21-16
- ★ ALI THOMSON—Take A Little Rhythm (A&M) 25-21

WPRO-FM—Providence
- ● RODGER DALTREY—Free Me (Polydor)
- ● J. GEILS BAND—Just Can't Wait (EMI)
- ★ BOZ SCAGGS—Jo Jo (Columbia) 15-12
- ★ RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista) 13-10

WICC—Bridgeport
- ● ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
- ● DAVE MASON—Save Me (Columbia)
- ★ PETE TOWNSHEND—Let My Love Open The Door (Atco) 23-18
- ★ GENESIS—Misunderstanding (Atlantic) 17-10

WBEN—Buffalo
- ● GEORGE BENSON—Give Me The Night (WB/Q West)
- ● AMBROSIA—You're The Only Woman (WB)
- ★ THE S.O.S. BAND—Take Your Time (Tabu) 12-1
- ★ PETE TOWNSHEND—Let My Love Open The Door (Atco) 11-9

Mid-Atlantic Region

● TOP ADD ONS

GEORGE BENSON—Give Me The Night (Warner Bros./Q West)
AMBROSIA—You're The Only Woman (Warner Bros.)
CHRISTOPHER CROSS—Sailing (Warner Bros.)

★ PRIME MOVERS

ROCKY BURNETTE—Tired Of Toein' The Line (EMI America)
LARRY GRAHAM—One In A Million You (Warner Bros.)
MANHATTANS—Shining Star (Columbia)

BREAKOUTS

POINTER SISTERS—He's So Shy (Planet)
DIANA ROSS—Upside Down (Motown)
GLADYS KNIGHT & THE PIPS—Landlord (Columbia)

WFIL—Philadelphia
- ● GEORGE BENSON—Give Me The Night (WB/Q West)
- ● GLADYS KNIGHT & THE PIPS—Landlord (Columbia)
- ★ MANHATTANS—Shining Star (Columbia) 6-3
- ★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI America) 11-7

WIFI-FM—Philadelphia
- ● THE SILENCERS—Shiver And Shake (Precision)
- ● PAT BENATAR—You Better Run (Chrysalis)
- ★ THE CHARLIE DANIELS BAND—In America (Epic) 12-8
- ★ JOURNEY—Walks Like A Lady (Columbia) 16-12

WPGC—Washington
- ● POINTER SISTERS—He's So Shy (Planet)
- ● CHRISTOPHER CROSS—Sailing (WB)
- ★ LARRY GRAHAM—One In A Million You (WB) 14-5
- ★ THE S.O.S. BAND—Take Your Time (Tabu) 12-8

WGH—Norfolk
- ● BENNY MARDONES—Into The Night (Polydor)
- ● HALL & OATES—How Does It Feel (RCA)
- ★ AIR SUPPLY—All Out Of Love (Arista) 14-8
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 9-5

WCAO—Baltimore
- ● ROCKIE ROBBINS—You And Me (A&M)
- ● AMBROSIA—You're The Only Woman (WB)
- ★ PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 13-9
- ★ ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA) 18-12

WYRE—Annapolis
- ● DIANA ROSS—Upside Down (Motown)
- ● JOHNNY LEE—Lookin' For Love (Asylum)
- ★ LARRY GRAHAM—One In A Million You (WB) 11-7
- ★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI America) 15-10

WLEE—Richmond
- ● JOHNNY LEE—Lookin' For Love (Asylum)
- ● COMMODORES—Old Fashion Love (Motown)
- ★ CHRISTOPHER CROSS—Sailing (WB) 20-14
- ★ MANHATTANS—Shining Star (Columbia) 9-5

WRVQ—Richmond
- ● ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- ★ PETE TOWNSHEND—Let My Love Open The Door (Atco) 7-2
- ★ AVERAGE WHITE BAND—Let's Go Around Again (Arista) 13-7

WAEB—Allentown
- ● ROLLING STONES—Emotional Rescue (Rolling Stones)
- ● AMBROSIA—You're The Only Woman (WB)
- ★ GENESIS—Misunderstanding (Atlantic) 10-6
- ★ THE S.O.S. BAND—Take Your Time (Tabu) 17-7

WKBO—Harrisburg
- ● GEORGE BENSON—Give Me The Night (WB/Q West)
- ● NATALIE COLE—Someone That I Used To Love (Capitol)
- ★ MECO—Empire Strikes Back (RSO) 21-13
- ★ KENNY ROGERS—Love The World Away (United Artists) 16-9

WFBR—Baltimore
- ● LINDA RONSTADT—I Can't Let Go (Asylum)
- ● DIANA ROSS—Upside Down (Motown)
- ★ LARRY GRAHAM—One In A Million You (WB) 14-4
- ★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI America) 7-2

Southeast Region

● TOP ADD ONS

AMBROSIA—You're The Only Woman (Warner Bros.)
GERRY RAFFERTY—The Royal Mile (UA)
LARRY GRAHAM—One In A Million You (WB)

★ PRIME MOVERS

CHRISTOPHER CROSS—Sailing (WB)
THE S.O.S. BAND—Take Your Time (Tabu)
BOZ SCAGGS—Jo Jo (Columbia)

BREAKOUTS

ROBBIE DUPREE—Hot Rod Hearts (Elektra)
ROBERT JOHN—Hey There Lonely Girl (EMI)
JACKSON BROWNE—Boulevard (Elektra)

WQXI—Atlanta
- ● GERRY RAFFERTY—The Royal Mile (UA)
- ● LARRY GRAHAM—One In A Million You (WB)
- ★ AMBROSIA—You're The Only Woman (WB) 23-17
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)

Z-93 (WZGC-FM)—Atlanta
- ● LARRY GRAHAM—One In A Million You (WB)
- ● GERRY RAFFERTY—The Royal Mile (United Artists)
- ★ CHRISTOPHER CROSS—Sailing (WB) 17-6
- ★ PETE TOWNSHEND—Let My Love Open The Door (Atco) 18-10

WBBQ—Augusta
- ● HERB ALPERT—Beyond (A&M)
- ● AMBROSIA—You're The Only Woman (WB)
- ★ CHRISTOPHER CROSS—Sailing (WB) 26-16
- ★ BOZ SCAGGS—Jo Jo (Columbia) 24-19

WFOM—Atlanta
- ● JACKSON BROWNE—Boulevard (Elektra)
- ● ROBERT JOHN—Hey There Lonely Girl (EMI)
- ★ FRED KNOBLOCK—Why Not Me (Atlantic) 22-13
- ★ ERIC CLAPTON—Tulsa Time (RSO) 21-10

WSGA—Savannah
- ● IRENE CARA—Fame (RSO)
- ★ GENESIS—Misunderstanding (Atlantic) 22-14
- ★ MECO—Empire Strikes Back (RSO) 14-9

WFLB—Fayetteville
- ● FRED KNOBLOCK—Why Not Me (Atlantic)
- ● LARRY GRAHAM—One In A Million You (WB)
- ★ COMMODORES—Old Fashion Love (Motown) 25-16
- ★ ERIC CLAPTON—Tulsa Time (RSO) 24-19

WMJX (96X)—Miami
- ★ THE S.O.S. BAND—Take Your Time (Tabu) 10-1
- ★ STEPHANIE MILLS—Sweet Sensation (20th Century) 27-18

Y-100 (WHYI FM)—Miami
- ● KIM CARNES—More Love (EMI)
- ● ALI THOMSON—Take A Little Rhythm (A&M)
- ★ THE S.O.S. BAND—Take Your Time (Tabu) 10-1
- ★ ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA) 30-23

WLOF—Orlando
- ● KENNY LOGGINS—I'm Alright (Columbia)
- ● ROBBIE DUPREE—Hot Rod (Elektra)
- ★ THE S.O.S. BAND—Take Your Time (Tabu) 15-17
- ★ MECO—Empire Strikes Back (RSO) 19-12

Q-105 (WRBQ FM)—Tampa
- ● CLOUT—Portable Radio (Epic)
- ● GARY BURBANK—Who Shot J.R. (Ovation)
- ★ CHRISTOPHER CROSS—Sailing (WB) 16-9
- ★ GENESIS—Misunderstanding (Atlantic) 27-19

BJ-105 (WBJW FM)—Orlando
- ● AMBROSIA—You're The Only Woman (WB)
- ● MANHATTANS—Shining Star (Columbia)
- ★ CHRISTOPHER CROSS—Sailing (WB) 20-16
- ★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI) 10-7

WQXQ—Daytona Beach
- ● ROLLING STONES—Emotional Rescue (Rolling Stones)
- ● CHANGE—A Lover's Holiday (RFC)
- ★ FIREFALL—Love That Got Away (Atlantic) 35-27
- ★ COMMODORES—Old Fashion Love (Motown) 26-25

WAPE—Jacksonville
- ● HERB ALPERT—Beyond (A&M)
- ● LINDA CLIFFORD—Red Light (RSO)
- ★ MECO—Empire Strikes Back (RSO) 23-19
- ★ BENNY MARDONES—Into The Night (Polydor) 25-22

WAYS—Charlotte
- ● COMMODORES—Old Fashion Love (Motown)
- ● AMBROSIA—You're The Only Woman (WB)
- ★ GENESIS—Misunderstanding (Atlantic) 17-13
- ★ BOZ SCAGGS—Jo Jo (Columbia) 27-14

WKIX—Raleigh
- ● PETE TOWNSHEND—Let My Love Open The Door (Atco)
- ● FRED KNOBLOCK—Why Not Me (Atlantic)
- ★ THE S.O.S. BAND—Take Your Time (Tabu) 14-5
- ● OLIVIA NEWTON-JOHN—Magic (MCA) 10-4

WZDQ—Chattanooga
- ● POCO—Under The Gun (MCA)
- ● HALL & OATES—How Does It Feel To Be Back (RCA)
- ★ BENNY MARDONES—Into The Night (Polydor) 17-12
- ★ JACKSON BROWNE—Boulevard (Asylum) 23-19

WTMA—Charleston
- ● EDDIE RABBITT—Drivin' My Life Away (Elektra)
- ● AMBROSIA—You're The Only Woman (WB)
- ★ BOZ SCAGGS—Jo Jo (Columbia) 19-15
- ★ PETE TOWNSHEND—Let My Love Open The Door (Atco) 25-19

WORD—Spartanburg
- ● ROBERT JOHN—Hey There Lonely Girl (EMI)
- ● AMBROSIA—You're The Only Woman (WB)
- ★ CHRISTOPHER CROSS—Sailing (WB) 17-14
- ★ ERIC CLAPTON—Tulsa Time (RSO) 30-26

WLAC—Nashville
- ● GERRY RAFFERTY—The Royal Mile (UA)
- ★ THE S.O.S. BAND—Take Your Time (Tabu) 15-9
- ★ KIM CARNES—More Love (EMI) 13-6

(WRVQ) 92-Q—Nashville
- ● JOHNNY LEE—Lookin' For Love (Asylum)
- ★ THE S.O.S. BAND—Take Your Time (Tabu)
- ★ MANHATTANS—Shining Star (Columbia) 14-9
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 18-14

WHBQ—Memphis
- ● ROBERT JOHN—Hey There Lonely Girl (EMI)
- ● ROBBIE DUPREE—Hot Rod Heart (Elektra)
- ★ THE S.O.S. BAND—Take Your Time (Tabu) 20-13
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 24-11

WFLI—Chattanooga
- ● AIR SUPPLY—All Out Of Love (Arista)
- ★ CHRISTOPHER CROSS—Sailing (WB) 15-11
- ★ MICKEY GILLEY—Stand By Me (Asylum) 17-13

WRJZ—Knoxville
- ● ROLLING STONES—Emotional Rescue (Rolling Stones)
- ● FRED KNOBLOCK—Why Not Me (Atlantic)
- ★ MICKEY GILLEY—Stand By Me (Asylum) 18-14
- ★ CHRISTOPHER CROSS—Sailing (WB) 16-9

WGOW—Chattanooga
- ● ROBBIE DUPREE—Hot Rod Heart (Elektra)
- ● LARRY GRAHAM—One In A Million You (WB)
- ★ BOZ SCAGGS—Jo Jo (Columbia) 24-16
- ★ MICKEY GILLEY—Stand By Me (Asylum)

WERC—Birmingham
- ● JACKSON BROWNE—Boulevard (Elektra)
- ● LINDA RONSTADT—I Can't Let Go (Elektra)
- ★ KIM CARNES—More Love (EMI) 24-17
- ★ BOZ SCAGGS—Jo Jo (Columbia) 23-19

WSGN—Birmingham
- ● THE DIRT BAND—Make A Little Magic (UA)
- ● FRED KNOBLOCK—Why Not Me (Atlantic)
- ★ CHRISTOPHER CROSS—Sailing (WB) 16-10
- ★ BENNY MARDONES—Into The Night (Polydor) 20-13

WHHY—Montgomery
- ● AIR SUPPLY—All Out Of Love (Arista)
- ● JOHNNY LEE—Lookin' For Love (Asylum)
- ★ COMMODORES—Old Fashion Love (Motown) 23-19
- ★ LINDA RONSTADT—I Can't Let Go (Elektra) 22-14

KAAY—Little Rock
- ● ALI THOMSON—Take A Little Rhythm (A&M)
- ● EARL KLUGH—Doc (United Artists)
- ★ THE CHARLIE DANIELS BAND—In America (Epic) 14-11
- ★ THE S.O.S. BAND—Take Your Time (Tabu) 16-12

WSEZ (Z-93)—Winston-Salem
- ● IRENE CARA—Fame (RSO)
- ● GEORGE BENSON—Give Me The Night (WB)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 9-2
- ★ JACKSON BROWNE—Boulevard (Elektra) 33-20

WAIV—Jacksonville
- ● AIR SUPPLY—All Out Of Love (Arista)
- ● THE S.O.S. BAND—Take Your Time (Tabu)
- ● MECO—Empire Strikes Back (RSO) 19-16
- ● THE CHARLIE DANIELS BAND—In America (Epic)

© Copyright 1980 Billboard Publications Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Vox Jox

By DOUG HALL

NEW YORK: The long hand of Arbitron has apparently struck again. **Jimmy Fink**, for 10 years a personality on ABC's WPLJ-FM and most recently on the 10 a.m. to 2 p.m. slot, has been fired.

Fink says he was fired because his ratings were the lowest on the station, a 3.0 share in the April/May Arbitron and he is the only DJ to show a decline. Fink's time slot is down from a 3.2 in January/February, but he was up from 2.8 a year ago.

Fink says there has been a lot of corporate pressure to get the station to an overall share of 4.0. The station did score a 3.9 and if Fink's share had not slipped the station probably would have reached a 4.0 share.

Tom Page, who scored a 4.4 and a 5.9 share in parts of his 6 to 10 p.m. slot moves into succeed Fink. **Carol Miller**, who holds down the 10 p.m. to 2 a.m. position, which for the past has a 5.9 share, moves up to Page's old time position. **Dayes Charles** takes over Miller's old post.

Morning man **Jim Kerr**, who has a 3.5 share, and Pat St. John, in the 2 to 6 p.m. slot with mostly a 4.4 share, continue unchanged. **Bob Marrone** is the overnight man. Program director **Larry Berger** had no comment on the changes.

* * *

Frank Holler has succeeded **Dick Hughes** as program director of WWWW-FM (W-4) Detroit. Holler comes from WKLS-FM Atlanta where he was also p.d. . . . **Tim Kelly** has been named music director of WLS-AM Chicago. Kelly moves over from the ABC sister station, WRCK-FM Chicago, where he was air personality in the 7:30 p.m. to 12:30 a.m. slot. Kelly succeeds **Steve Casey**, who left to become operations director of KKKQ-AM/KUPD-FM Phoenix.

* * *

KSTT-AM Davenport, Iowa, p.d. **Jim O'Hara** is looking for a morning man who has "true personality." O'Hara promises "excellent salary and fringe benefits." Tapes and resumes should be sent to O'Hara at P.O. Box 3788, Davenport, Iowa 52808. . . **Bill Shaughnessy** has been appointed to the newly created position of commercial library manager at TM Productions in Dallas. Shaughnessy returns to TM after a short stint at a Cincinnati ad agency.

* * *

KRLA-AM Los Angeles marked the Fourth of July with a 57-hour countdown of the top 100 recording artists of the rock era. . . **Ian Silva** has left weekend work at WMZQ-FM Washington to join WPRW-AM Manassas, Va. . . **Al Lobeck**, general manager of Stauffer's KRNT-AM/KRNQ-FM Des Moines, has been given the added duties of director of Stauffer radio properties.

* * *

Jim Roberts, program director of WHF-FM Marion, Ohio, is looking for "a pop/adult personality with a year or two of experience." Tapes and resumes should be sent to Roberts at P.O. Box 10000, Marion, Ohio 43302. He will not accept phone calls. . . **Bob Strott** hosted a special summer celebration on the Fourth of July on WRCK-FM Chicago featuring pop songs of past summers. Strott will host other special programs for the summer and will become the station's morning man in the fall.

* * *

WIXE-AM Monroe, N.C., p.d. **Duane Stegall** has a new on-air lineup for the fall. **Gary Underwood** will be doing the "Great Awakening Program" for 6 to 9 a.m. **Ray Akins** will continue in his 9:30 a.m. to 12:30 p.m. slot. **John Griffin** will hold down the 12:30 to 3 p.m. position and Jerry Ammons, from WSOC-AM Charlotte, N.C., will take over the afternoon drive shift from 3 to 6 p.m. Stegall. **Doug Weeks** and **David Overton** will work weekends.

* * *

W. **Lawrence Patrick** has been named senior vice president for research for the National Association of Broadcasters. He joined the organization last June as director of research and was promoted to vice president in November. . . The Boston Record Pool has presented ABC N-FM Boston with a special achievement award "for helping to promote dance music in the New England area."

* * *

WGBS-AM Miami is adding a live jazz show from the local club, Bubba's. The show is hosted by **Bob Shelley** and will feature such artists as **Ahmad Jamal**, **Arthur Prysock**, **George Shearing** and **Eddie "Lockjaw" Davis**.

* * *

WYNY-FM New York marked the Fourth of July with the inauguration of Friday night dance parties. The four-hour special was hosted by **"Cousin Brucie" Morrow** and had guests including **Neil Sedaka** and the **Commodores**. . . WFAI-AM Fayetteville, N.C. general manager **Danny Highsmith** has been named station manager of the year of the Beasley Group, of which WFAI is a member.

Dick Purtan of CKLW-AM Detroit has been elected president of the Society of Radio Personalities.

(Continued on page 26)

Bubbling Under The HOT 100

101—**DOES SHE HAVE A FRIEND**, **Gene Chandler**, 20th Century 2451 (RCA)
102—**SITTING IN THE PARK**, **G.Q.**, Arista 0510
103—**CLYDE**, **Waylon Jennings**, RCA 12107
104—**CAN'T WE TRY**, **Teddy Pendergrass**, P.I.R. 3107 (CBS)
105—**NEVER GIVIN' UP**, **Al Jarreau**, Warner Bros 49238
106—**ROCK BRIGADE**, **Def Leppard**, Mercury 76064
107—**CRACKERS**, **Barbara Mandrell**, MCA 41263
108—**THE WAY YOU PLAY**, **Glass Moon**, Radio Records 670
109—**WHEN A SPIRIT MOVES YOU**, **Touch**, Atco 7222 (Atlantic)
110—**WHATEVER YOU DECIDE**, **Randy Vanwarmer**, Bearsville 49258 (Warner Bros.)

Bubbling Under The Top LPs

101—**BEST OF STYX**, **Styx**, RCA AFL1 3597
102—**MIKE OLDFIELD**, **Airborn**, Virgin VA 13143 (Atlantic)
103—**KIKOBUS**, **Metal Rendezvous**, Arista OL 1507 (Arista)
104—**DRAMA**, **If Do They Hurt**, Passport PB 9845 (Jem)
105—**HENRY PAUL BAND**, **Feel The Heat**, SO 1872 (Atlantic)
106—**THE NIGHTHAWKS**, **The Nighthawks**, Mercury SRM 1 3833
107—**VARIOUS ARTISTS**, **Empire Jazz**, RSO RS 1 3085
108—**PATTI AUSTIN**, **Body Language**, CTI IZ 36503 (CBS)
109—**STANLEY TURRENTINE**, **Inflation**, Elektra 6E 266
110—**CAROLYNE MAS**, **Hold On**, Mercury SRM 1 3843

R&B Programming Hides Extinct Disco

By DOUG HALL

NEW YORK: While a number of radio programmers are wary of disco or anything that closely resembles it, after the format quickly burned out across the dial, there are some program directors who are charting new courses for variations of dance music.

Basically, former disco radio program directors (there are no programmers who admit they are currently disco p.d.s) fall into three categories:

1) Those who gave up on disco.

2) Those who have broadened it into r&b and now run basically black stations.

3) Those who have broadened it into including rock in a new type of fusion music.

Whatever their stripe, no one is being so bold as to call his station anything beyond a safe contemporary or Top 40 outlet.

One of the most successful stations to make the transition is KRLY-FM in Houston, which is programmed by Michael Jones.

Jones argues that the birth and death of disco was concocted by the media, but dance music continues. "It's just a variation of rock'n'roll," he says.

He agrees that there are a lot of r&b elements in the current programming of his station, owned by SJR Communications, which also owns WKTU-FM New York, now calling itself "progressive urban."

Jones explains there's a lot of r&b in his market. He also notes that "a

(Continued on page 57)

Fearing, Fox Links With Larry Yurdin

LOS ANGELES—The executive search firm of Fearing, Fox & Associates has joined with veteran radio programmer Larry Yurdin's Radio Talent Bank to assist stations in recruitment of air talent and program directors for all formats.

The new unit will charge client stations a flat fee for candidates hired who have been referred by the service.

Yurdin in his 17 years in radio has created and produced several radio shows, consulted ABC-owned FM stations, as well as managed and programmed stations.

THE Big Music America Contest

The ultimate talent search is ready to roll in the top 100 radio markets.

Backed with over $100,000 in local, regional and national awards.

We're going to pick one radio station in each market and supply them with everything it takes to attract tomorrow's super stars.

Posters, entry forms and personalized spots.

A complete operations manual and press kit.

Each station will judge the entries in the local market, make the awards (which we supply) and forward the winners' tapes on for regional and national judging.

We'll press an album of your top 10 or 12 acts and supply promotional spots to you to help sell it in your area. Your station can retain its sales revenue or can arrange to give the profit to a local charity.

Of course, regional and national winners will receive cash awards. And artists and songwriters will receive royalties on any subsequent sales.

What you're looking at is all the fun and frolic of a local talent search with the lure of a big national award and none of the headache or hassle.

To get your station considered to run the Big Music America Contest in your market, just call us collect.

We're going to get America singing again.

The Big Music America Corporation
(713) 961-1975 Call Collect
4801 Woodway, Suite 301 West
Houston, Texas 77056

Contest void where prohibited by law.
Consultation for this contest provided by Dean Landsman.

Billboard photo by Chuck Pulin

BIKE BREAK—WNEW-FM program director and air personality Scott Muni, wearing baseball cap, chats with participants in the Cerebral Palsy Bikeathon in New York's Central Park. The station supported the event.

PROGRAM REVIEW

Genesis Special On NBC a Bell-Ringer

"Genesis In Concert," NBC Source Radio Network, July 18-20, 90 minutes, Recorded live in London at the Drury Lane Theatre by Capital Radio.

NEW YORK—Call them art rockers or symphonic rockers, Genesis has been one of the stalwarts of those British musical idioms since 1966, when Peter Gabriel formed what was initially a songwriters' "collective."

The band, a trio since Gabriels' solo flight some years ago, has gone on to fame and fortune since those years, but its initial idealism remains, as does its sometimes mythical, always imaginative approach to music.

This concert provides a broad look at the band's output over the years, offering 15 songs that will appeal to Genesis fans and provide an introduction to those who aren't quite familiar with the group.

"Selling England By The Pound" launches the set, and the audience's responsive roar of recognition proves the vitality of that song, and another reason for the band's continuing popularity.

In fact, while Genesis has survived personnel changes and fluctuating trends in pop music, it has gotten more popular, attracting younger listeners.

The music is accessible, for one thing, despite the fact the themes of many of the songs are rather sophisticated

The concert features songs from the group's current LP, "Duke," as well as chestnuts from its past successes, such as "Afterglow," "I Know What I Like," "Ripples" and the closing number, "The Knife."

A thoroughly entertaining show, characterized by flawless musicianship and a well documented aural history of an important group

RICHARD M. NUSSER

Vox Jox

• *Continued from page 25*

and Programmers **J. J. Johnson** of KDAY-AM Los Angeles has been voted a vice president. WKTU-FM New York sponsored waterfront disco dancing in conjunction with the South St Seaport Museum for the Fourth of July weekend.

* * *

WMMR-FM morning man **Michael Picozzi** did his show from the local Bijou Cafe in Philadelphia and gave out cookies and milk July 9

Radio Luxembourg, which claims to be the world's most listened to radio station, has acquired a jingle package from Tuesday Productions

Bam Magazine and KMEL-FM San Francisco cosponsored a **Huey Lewis** and the News noon free concert at a local plaza in the Bay City on July 11.

* * *

Dennis Gilliam has joined the on-air staff of KDEX-AM-FM Dexter, Mo. He comes from KWRL-AM Warrenton, Mo. **Paul Meacham** has resigned as vice president and general sales manager of TM Productions to handle an assignment from O'Connor Creative Services . WMMR-FM Philadelphia public relations director **Marcia Hrichison** has resigned to manage Independent Ventures in Los Angeles

Steve Fugett is the new director of advertising and promotion at KQFM-FM Portland, Ore He joins from a position with a theatre chain.

* * *

KYA-FM 93/AM 1260 in San Francisco welcomed "WKRP In Cincinnati's" Tim "Venus Flytrap" Reid, Frank "Herb Tarlek" Bonner and Richard "Les Nessman" Sanders to their airwaves. Venus joined air personalities **Noah Griffin** and **Ron Castro** while Bonner in his Herb Tarlek style added to the morning madness with jokes and WKRPish anecdotes.

* * *

Candi Chamberlain is the new 10 p.m.-2 a.m. air personality at KFRC-AM San Francisco. She was previously midday air personality at KYA-AM where she created and produced "The Golden Gate Greats," a free form oldies program

Richard Byrd and **Richard Long** have departed their programming positions at WAXY-FM in Miami/Ft Lauderdale. **Kenny Lee** assumes the position of music director

Bill Bailey, announcer at Houston's KENR-AM, makes his film debut in "Stir Crazy," starring Gene Wilder and Richard Pryor He portrays a rodeo announcer. . **Tom Roberts** joins Pittsburgh's WFFM-FM as anchor man of the 6 a.m.-10 a.m show. He'll join **Rose Rymarz** in that shift Munday-Saturday.

* * *

Nanette Sauvigne as been appointed promotion director for WBLS-FM New York. She comes from WXLO-FM New York

Don Kelly has been named general manager of Metromedia's KLAC-AM Los Angeles He has been with Metromedia since 1962 and previously programmed and managed the chain's AM outlet in Philadelphia, WIP.

* * *

Veteran Denver radio personality **Con Schader** has been elected to the Colorado Country Music Hall of Fame He has been with KLAK-AM since 1962 and is currently music director and news reporter. The station is celebrating its 25th year in country music. . . **Tommy Burress**, music director of WLBN-AM-FM Lebanon, Ky., reports poor record service and is appealing for rock and country service.

* * *

Bob Shafer, p d and jock at WOXY-FM Oxford, claims he runs the only daily all-request oldie/Top 40 program in the Cincinnati area.

KOMO-AM Seattle and the Rainier Brewing Co have begun to collect food in a joint effort to aid victims of the Mt. St Helens eruption . **Tom Hogan**, part-time jock at WRNW-FM Briarcliff Manor, N Y , is looking for a full-time position. He previously worked at WXLO-FM, WPLJ-FM and WPIX-FM, all New York He can be reached at 212 582-2600.

* * *

WHN-AM New York general manager **Nick Verbitsky** has been promoted to senior vice president for operations and stations at Mutual Broadcasting. Mutual recently acquired WHN . . **Suzanne Banks** is now manager of publicity and promotion for the ABC Radio Network

WSB-AM Atlanta is tagged Radio Station Of The Year by the Georgia Assn. of Broadcasters.

College Survey

• *Continued from page 21*

students own and what plans they have to purchase new equipment.

"After we run the answers through our computer, I think we will have some startling news for the industry," Brown says.

Brown will continue his independent college promotion, but because of his new operation, he has moved to larger quarters in Long Island City He had been located in Manhattan.

KDAN-AM All-Jazz

• *Continued from page 21*

The "Summer Break" day-long jazz fete will run from 1 to 8 p m It features seven acts, including former Weather Report drummer Eric Grivad and his group, guitarist Mike Elliott, Eddie Burger & the Jazz All Stars, and the Morris Wilson Connection All personnel hail from the surrounding area and have followings throughout the Midwest. Bredman says.

N.Y. WKTU-FM In Second Spot

• *Continued from page 21*

County Los Angeles suburbs of Anaheim-Santa Ana-Garden Grove as its AOR format climbs from 2.0 in the fall and 1.7 a year ago to 2 3 Out of top position is contemporary KWIZ-AM, down from 2 6 in the fall to 2 0.

BAKERSFIELD, Calif Country KUZZ-AM is the solid leader in this market with a 15.6 share, up from 12 8 a year ago AOR KKXX-FM is a strong second with a 13 4 share, up from 13 2 a year ago. Country KGFM-AM slipped from 7 1 a year ago to 5 0 MOR KLYD-FM fell from 5.1 to 4 1

* * *

BRIDGEPORT, Conn Beautiful WEZN-FM has taken away the market leadership of contemporary WICC-AM WLZN climbed from a 13 7 a year ago to 16 2 while WICC fell from 16.7 to 15 1 MOR WDJZ-AM gained from 6 4 a year ago to 7 1

* * *

NASSAU-SUFFOLK AOR WBLI-FM holds first place in the Nassau-Suffolk Arbitron book, which covers most of Long Island The station moved up from a 4 2 share a year ago to a 4 5, while progressive WLIR-FM Garden City slipped from 3 4 a year ago to 1 9 Nostalgic MOR WHLI-AM Hempstead moves into second place in this market as its share grows from 1.5 to 3.6. Contemporary WBAB-FM Babylon inches up from 1 5 a year ago to 1 8

SEATTLE Traditional market leaders have lost ground, but are still on top Talk KIRO-AM is still number one, but is down from a 10.2 share in the fall to an 8.9 A year ago the station had an 11.1 Adult contemporary KOMO-AM is still in second place, but is also down to 7 8 from 9 8 in the fall However, a year ago KOMO only had a 6 3

AOR-formatted KISW-FM is pressing beautiful KSEA-FM for third place in the market, which includes Everett and Tacoma KISW is up from 3.1 a year ago to 5 7 the same share it held in the fall KSEA is drifting down, from 7 4 a year ago to 5 2 in the fall to a current 5 9

Top 40 KPLZ-FM is making solid gains The station moved up to 4 6 from 3.0 in the fall and 4 1 a year ago. This audience is apparently coming from Top 40 KJR-AM, which is down to 4 9, from 6 0 in the fall and 7 0 a year ago. Another Top 40 in decline is KTAC-AM, down to 1 8 from 2 9 in the fall and 3 1 a year ago.

AOR has been good for KZAM-FM, which is up to a 4 6 from 3 0 in the fall and 2.8 a year ago But the opposite is the case at AOR KZOK-FM; down to 3 7 from 4 7 in the fall and 5 5 a year ago

Third Sinatra Series On L.A. KMPC-AM

LOS ANGELES KMPC-AM here joins KKGO-FM and KGIL AM-FM in presenting weekly Frank Sinatra features (Billboard, June 28, 1980). In fact, according to KMPC program director Jim Davis, KMPC began airing its Sinatra special on Sunday evenings from 6 p.m -7 p m a few months prior to the programs on KKGO and KGIL, both local stations.

During the past several months, the program, hosted by Pete Smith, has featured Sinatra associates Gordon Jenkins, Billy May, Johnny Mandel, Don Costa, Neil Hefti and Dave Cavanaugh

KMPC also featured a lengthy interview with producer Sonny Burke last March 18, the morning of the release of Sinatra's "Trilogy."

New On The Charts

JOHNNY LEE
"Lookin' For Love"—★

Johnny Lee's single, "Lookin' For Love," from the "Urban Cowboy Soundtrack" is climbing the charts following its entry at 67 last week, which made it the top new entry of that week The single is the fourth released from the soundtrack and the third on Asylum

Lee, a singer, guitarist and sometime drummer began his musical career while still in high school in Texas with a band called Johnny Lee and the Road Runners. The group played in and won several contests and began performing at teen hops in Texas City in the early '60s.

After graduating from high school, Lee spent four years in the Navy, during which time he often got together with other musicians and put on informal shows for the rest of the crew He returned to Houston following his discharge to actively pursue a career in music After a stint in the late '60s with a group called the Jesters, he met country singer Mickey Gilley in 1970 Gilley asked Lee to sit in with his group and eventually hired him to perform in his club, Gilleys, in Pasadena, Texas. The club is the principle location of the "Urban Cowboy" film.

Lee cut a record, "Sometimes," for the local JMS label that reached the number one position on the Houston country charts and was subsequently picked up by ABC-Dot for national distribution.

In 1976 Lee signed with GRT Records and proceeded to release several singles and a few albums before leaving the label a couple of years ago.

Lee is currently on tour with Mickey Gilley. He does not have a recording contract at this time Lee is managed by Sherwood Cryer in Pasadena, Tex (713) 941-7990 He is booked by Dick Allen of the William Morris Agency in Los Angency in Los Angeles, (213) 275-8521, and by Sonny Neal and Paul Moore of the same agency in Nashville, (615) 385-0310.

South Central Radio Sees Old-New Conflict

• Continued from page 1

Jeannie Pruett, John Anderson and Moe Bandy.

WPOC is careful about playing "new untried artists" and some of the more traditional veteran acts such as Johnny Cash and Tammy Wynette. "Both can run hot and cold," claims Clark.

Clark's station has been "doing very well" with LP cuts, and he expects play from albums to increase. Bluegrass music is also on the upswing and is receiving increased attention from the station which also is promoting its growing full service reputation.

Clark reports a steady increase in the rating spiral, with the station gaining the top spot in the 25-49 age group in the last book. He attributes the growing popularity of country music to "the publicity and wide acceptance of country in movies and on television. The old barriers are falling by the wayside—it's now cool to accept country music."

Carol Parker, program director at WMZQ-FM in Washington, D.C., sees such movie and fashion trends as those spawned by "Urban Cowboy" to be beneficial to the thrust of country music radio. "If this happens, people will be more open-minded, and it'll be cool to listen to country music," he says. "If John Travolta keeps wearing cowboy hats and Mickey Gilley keeps appearing on the Merv Griffin Show," that's great for me."

For a major metropolitan market, WMZQ leans surprisingly toward traditional material. George Jones and Merle Haggard "do extremely well," as do Jeannie Pruett and Porter Wagoner/Dolly Parton. The station's 40-song playlist (plus LP cuts) is aimed at the 25-49 age demographic and also features such acts as Roseanne Cash, Ricky Skaggs/Emmylou Harris, John Conlee, Conway Twitty and Loretta Lynn.

Parker is dubious about the validity of some of the crossover music coming from Nashville. "A lot of crossover isn't worth it. There are few Kenny Rogers around."

The emphasis is in the other direction at WCOS-FM in Columbia, S.C., where a "very uptown, very adult contemporary" approach is utilized.

When Ken Martin, program director, took over four years ago, he went after the white collar listener. "We maintain the blue collar base, and seek the white collar listener and it has worked tremendously for us," says Martin.

WCOS is one of those "country" stations that never uses the word "country" on the air. Martin sensed a "hillbilly" image at the station and directed a carefully designed music policy to counter it.

Conway Twitty and Loretta Lynn are in, but the station doesn't play the likes of Ernest Tubb, Slim Whitman and Kitty Wells. It has played Tom Jones and the Carpenters, but drew the line on Elton John.

"Radio has been the reason country music has been held back so long," charges Martin. "It has talked down to the listeners."

The playlist runs about 60 songs, including LP cuts aimed at the 25-49 age group, that "are in the mainstream of contemporary radio." Rogers is the hottest act with competition from Dolly West, Eddie Rabbitt, Crystal Gayle, Gail Davies, Don Williams, Moe Bandy, Hank Williams Jr. and Gene Watson.

"We try to have a good mix," says

(Continued on page 35)

'Top 30' Special On Anniversary

LOS ANGELES — Drake-Chenault, which syndicates "The Weekly Top 30" countdown, put together a special "All-Time Top 30" for the Fourth of July weekend to mark the show's first anniversary.

Number one on the playlist was "Stairway To Heaven" by Led Zeppelin. This was followed by Barry Manilow's "Mandy," Blondie's "Call Me" the Beatles' "Hey, Jude," and "Another Brick In The Wall," part two by Pink Floyd.

The rest of the list ranged from Debby Boone's "You Light Up My Life" to Don McLean's "American Pie" and Beckett's "If."

THE STARS ARE HEADING TO SATELLITE LIVE

Hollywood Stars, that is —
When SATELLITE LIVE, a revolutionary new weekly radio program premieres in September.

Satellite Live —
The world's first *LIVE* all-celebrity radio talk show to be broadcast totally via satellite to all corners of the U.S. — featuring only top Hollywood celebrities — and your listeners, calling toll-free to talk to the stars.

This nationally syndicated program is still available in many markets.
Contact Satellite Live
533 25th Street, Santa Monica, CA 90402
(213) 451-0838

SATELLITE LIVE — where the stars live.

1980 Newport a Great Success, Says Wein

• *Continued from page 4*

for this institution of the American jazz scene is assured

Here are capsule reviews of the key concerts by Billboard reviewers Radcliffe Joe, Doug Hall, Arnold Jay Smith and Bob Riedinger Jr

JAKI BYARD
Carnegie Recital Hall

"It's hard work ap there" Jaki Byard said oalside Carnegie Recilat Hall, having just hu ished his Festival opening performance During the 65 miaule solo piano spot, only the frequent sight of Byard s blae handkerchiel hinted at the work behind his agile keyboard maneuvers

Billboard photo by Arnold J Smith
Ensemble Cooks: Lester Bowie of the Art Ensemble Of Chicago adds a touch of comedy to his performance at a midnight concert during the Newport Jazz Festival.

Byard delivered eight songs with strong lyr ical direction, but generoasly allowed lor sud den rhythmic asides (il not outright detours) handfuls of stride a la Fats Waller, and his own earthy grunts and growls as accompaniment Whether coveriag other artists' materials or serving ap his own such as the whimsical "Eu ropean Episodes" Byard made all the pieces fit

Amusing anecdotes haed the talk transitions between songs Also typical of his musical puck ishness, Byard's abrupt hall of tarious striding during a variation on Caravan" with a well timed "glad that s over!" was right on target, and lelt them laughing as he immediately re turned to the rhythmic melee

An effective interpreter, Byard added ra lrigumgly dark shadows to Dave Brubeck s "In Your Own Sweet Way," while Stevie Wonder's "Send One Your Love" sartaced with lavish new implications Brightly and densely chorded, the latter larned gracelully to Coltrane s "Giaat Steps," which soon blossomed into the exotic "Naima"

BOB RIEDINGER JR

CHARLIE PARKER TRIBUTE
Avery Fishar Hall

From somewhere in that great Birdland in the sky Charles Christopher Parker (Charlie or "Bird"), must be looking dowa on his lriends, colleagues and admirers with a heart full to busl in with pride and gratitude And he would have every reason lo be euphoric The tribute, in com memoralioa of his 60th birthday, or 25th anni versary of his death, will go down as one of the most outstanding lestival concerts ever staged

The foar hour tribute, staged by Ira Gitler and George Wein and presented simultaneously ta packed houses at both Avery Fisher and Car negie halls, brought together one of the most dazzling arrays of jazz musiciaus ever to perform together under one roof

The tineup, all performers who either played with "Bird" admired his talents, emulated his styles, or shared his ambitions, included Dizzy Gillespie, Max Roach, Tommy Pottar Roy Haynas, Al Haig, Dexter Gordon James Moody, Phil Woods Zoot Sims, Slam Stewart, Clark Terry, Lee Konitz, Stan Getz, Jimmy Heath Tommy Flanagan, Budd Johnson Curtis Fuller, Al Cohn Walter Bishop Barry Harris, Joe Albany, Percy Heath Jon Hendricks, Philly Joe Jones Clifford Jordan, Gus Johnson, Jimmy Ranay, Sam Jones, John Lewis, Howard McGhee, Jay McShann, Billy Mitchell, Gerry Mulligan, Red Rodney, Charles Rouse and Chuck Wayue

Mastering the ticklish maneaver ol shuttling between Avery Fisher and Carnegie Halls, the group not only managed to get the concert started oa schedule, bat with the help ol narra tor Dan Morgenstern who deftly threaded the story of Bird's musical life throagh the musical tapestry that was offered, managed to keep the concert going at a brisk clip throughout its lour hoars

This remarkable jam session which brought tamultuous ovations from the packed hoases, fealared such Parker lavorites as, "Yardbird Suite," "Boogie Blues," "Star Rise," "Lady Be Good," "Jumpin Blues," aad "Billy's Bounce"

RADCLIFFE JOE

ART ENSEMBLE OF CHICAGO
Town Hall

This show was among the highlights of the Festival In full regalia, the Art Ensemble of Chi cago looks primitive, yet the group's music is quite contemporary Dubbed "The Kiss Dl Jazz" because ol their lacial makeup, the members of the band are Lester Bowie, trampel, Roscoe Mitchell and Joseph Jarman, reeds Malachi Fa vors, bass and percussiou, and Don Moye, draıns and percassion For a better piclare of their musicianship, one only need glance al their instrumeuts from soprano to bass sax, and from piccolo to large African wood flutes

That these are thoroagh musicians was proven al the outset with Bowie intoning darkly with tiny percassion things noddling from be hind The group then moved iuto a blues with obvious Charles Mingus chordal and harmonic patterns This was their tribute to the late bas sist Eventually, the tone shifted to an African mode with the trampet remaining in the New Drleaus lanereal feeling

Added musical colors iacluded melodica, a clarinel with a missing barrel, a shepherd's clar ion and miscellaneous percussion There were moments where one observer felt as though the instraments were arguing among themselves The sheer energy of il moved the audience to cheers

The group has a personality Besides the makeup and costumes, the band threw confetti at the audience and Bowie playfully blew bugle calls Moye exchanged whistles with members ol the audience When one leaves a concert by the group one teels a sense ol having participated and of being constantly surprised by the goings on

ARNOLD JAY SMITH

FRED ASTAIRE TRIBUTE
Carnegie Hall

The Fred Astaire Tribute at Carnegie Hall was a moviag testimonial lor one of the popular song and dance legends in the U S Coproduced by Richard Sudhalter, George Weiu and Joel Siegel, il brought together such greats as Mel Torme, George Shearing Stan Getz, Garry Mulligan, Syl via Syms, Clark Terry, Ruby Braff, Lee Konitz, Dick Hyman, George Duvivier, Brian Torff and Al Coha

In a series of solo performances, led by Torme, the group sung and instrumentalized its way throagh a number ol lunes popularized by Astaire, including, "Puttin' On The Ritz," "Il s Just Like Looking For A Needle In A Haystack," "Flyin Down To Rio," "Funny Face," "Dne For My Baby," "Dance To The Piccolino," "Top Hat, White Tie And Tails," "Let's Face The Music And Dance," "Nice Work If You Can Get It," "They Can't Take That Away From Me," "Daace The Carioca," "I'd Rather Lead A Band," "My Shia ing Hour" and "I Just Want To Sing & Dance Like Fred Astaire," a number written by Mulli gan especially lor the tribute

The two hours of almost non stop entertain ment featured Shearing on piano and vocals, ac compaaied by Brian Torff on bass, Lee Konitz and Clark Terry in a duet of trumpet aad saxo phone Ruby Braff on cornet, Torme on piano and vocals and in a duet with Shearing with Mulligan on sax and Syms in a captivating vocal tribute The finale was a rousing rendition of "Puttin On The Ritz," by the eatire company

RADCLIFFE JOE

Billboard photo by Festival Productions
Gillespie Blows: Dizzy Gillespie pays a musical tribute to the late Charlie "Yardbird" Parker during Newport in New York.

ANGELA BOFILL
RODNEY FRANKLIN
Avery Fisher Hall

Arista/GRP vocalist Angela Bofill has the showmanship of an experienced star, the stat ure to carry trendy attire and the voice to briag it all off Her guests at this concert included Steve Khan guitar aad Eddie Daniels, lenor sax and flute

The flavor of her tuaes, Latin throughout sometimes subtley so, were aided by a nine piece band including two backup vocalists On the last tune "Children Of The World" she was supported by a 24 voice chorale

The interesting thing about this compara tively young talent is that she ases sophis ticated dynamic techaiques far beyond her years to grab her aadience She'll sing softly then build to a cry The audience was on its feet by the third tune, the popular "Have Faith In Me"

The 13 tune set drew cheers after almost ev ery selection Her musical director is the ubi quitous keyboardist Dnaje Allen Gumbs with Sammy Figueroa adding just the right amount of percussive backgroaud

Pianist Rodney Franklin shared the stage, and that's being kind He doesn't hold a candle

(Continued on page 76)

Unsurpassed in Quality
GLOSSY PHOTOS
19½c EACH IN 1000 LOTS
1000 POSTCARDS $125.00
100 8x10 $27.95
CUSTOM COLOR PRINTS $98 per 100
COLOR LITHO $295 per 1000
COLOR POSTCARDS $220 per 3000
MOUNTED ENLARGEMENTS 20"X30" $25.00 30"X40" $35.00
CopyArt Photographers
A Division of JAMES J. KRIEGSMANN
165 W. 46th St., N.Y. 10036
(212) PL 7-0233

Halsey & Conn Firm $2 Mil Talent Sale

By ELLIS WIDNER

TULSA Music impresarios Jim Halsey and Mervyn Conn are affiliated in a $2 million personal appearance contract, the largest ever signed for a country music talent package outside the U.S.

The joint venture between the Tulsa-based Halsey Co. and the London-based Mervyn Conn Organisation will involve five artists—Don Williams, Tammy Wynette, Hank Thompson, Joe Sun and George Lindsey

Don Williams, who this year was named Britain's country music star of the decade, has agreed to a major concert tour of Great Britain in November to be produced by Conn Williams and Conn are also in negotiation for other concert dates for England and the European continent

Sun, Wynette, Thompson and Lindsey will make concert appearances in 1981 in Great Britain and Europe, including Conn's 10th annual Wembley Country Music Festival in London during Easter of next year, and on his five caravan festivals in Amsterdam, Munich, Paris, Stockholm and Zurich

Halsey's operation will now expand to a London base through an agreement between Halsey and Conn to exchange office space Halsey's company will use the facilities of Conn's London offices, while the Conn staff will use Halsey's Los Angeles offices.

Additionally, the Halsey firm will represent and market Conn's television productions in the U S which include his annual Wembley festivals. Dick Howard, Halsey senior vice president in charge of tv, will supervise all tv projects and work as a direct liaison with Conn.

Halsey, who represents such artists as Mel Tillis, Michael Murphey, Roy Clark, Minnie Pearl, Jana Jae and Jim Stafford, has just signed RCA act Dave Rowland & Sugar for booking

70,000 At Jersey Meadowlands Event

EAST RUTHERFORD, N J—The three-band rock concert promoted June 15 at the Meadowlands sports stadium here attracted the largest attendance for a musical event at the state-operated sports complex, according to John Scher, whose Monarch Entertainment Bureau based in New Brunswick, N J promoted the event.

The seven-hour program attracted a crowd of 70,000 to hear the Eagles, Heart and Australia's Little River Band The concert went off without incident

GMA
ON TOUR
ELVIN BISHOP
GENE COTTON
MISSION MOUNTAIN WOOD BAND
NEW RIDERS OF THE PURPLE SAGE
NRBQ
OZARK MOUNTAIN DAREDEVILS
STILLWATER
GMA The Good Music Agency Inc.®
PRODUCE BANK BUILDING
100 NORTH 7TH STREET SUITE 604
MINNEAPOLIS, MINNESOTA 55403
(612) ...50

Fans Storm Police Post At Nugent Florida Concert

By SARA LANE

HOLLYWOOD, Fla.—A rock and bottle throwing crowd of 500 concertgoers took over a police command post, trapping 35 Broward County sheriff deputies for an hour July 5 during a concert headlining Ted Nugent, Pat Travers and Scorpion at the Hollywood Sportatorium

Deputies patroling parking lots, restrooms, front doors and the hall arrested 15 persons on various charges of drugs before and during the concert as Nugent was performing before an audience of 15,400.

Twenty deputies were injured, one seriously, and scores of fans and guards were slightly injured when the concertgoers attacked a large trailer used as a police command post.

Some 25 persons were treated on the scene for injuries from drug overdoses to bruises, cuts and other injuries. A number of others were treated at two area hospitals.

According to Sportatorium manager Mike Oliver, "The kids were pretty high" He adds that while he was getting used to the situation, "It seems to be getting worse and worse"

Broward officials say they expected a "rough crowd" for the Nugent concert.

A total of 59 deputies were hired for the event—a third more than ordinarily used at Sportatorium rock concerts, and an additional 70 private security guards were hired

Although the Sportatorium has been considered a "no-man's land" due to its off the main stream location, since Broward County officials have beefed up police patrols and cracked down on drug pushers, complaints have been greatly reduced.

WALD FACES COURT IN GUN INCIDENT

STATELINE, Nev.—Jeff Wald, manager/husband of Helen Reddy, will appear in court here Friday (18) on charges of threatening packets with a shotgun at the Sahara Tahoe Casino Hotel.

Reddy, who's been appearing at the hotel for about four years, was near the end of her one-week engagement June 30 when the confrontation occurred, sources claim.

Two strikers claim Wald pointed a 12-gauge weapon at them and tried to run them down with his car in the hotel's parking lot. Wald, 36, reportedly admitted displaying the gun but denied he pointed it at anyone, and charged the pickets harassed his family and taunted his wife.

According to Wald, the strikers, part of the Culinary Union who walked off their jobs in mid-May seeking a formal contract, hassled them with signs reading "I Am Woman, I Am Scab" and "Helen, Hop on Home".

Officials are investigating Wald's charges, although hotel spokesmen say this was the only serious incident so far during this labor dispute which involves only 20% of the union members.

Wald, who was released on $250 bail July 1, will be arraigned in Tahoe Township Justice Court in Round Hill. If convicted on the charge of drawing a deadly weapon in a threatening manner, Wald faces a maximum penalty of six months in jail and a $500 fine.

Billboard photo by Chuck Pulin

ROB & MERLE—Country artist Merle Haggard is visited in his bus by fellow MCA artist Rob Stoner after Haggard's appearance at the Lone Star Cafe in New York recently.

Delaware Action

WILMINGTON, Del.—The Grand Opera House which presents a full season of pop and classical concerts will continue its promotions throughout the summer with a series of four pop concerts. Although seating only 1,100 persons, the historic and recently restored Opera House has been bringing in top names and orchestras.

Performers and their dates include pianist Carmen Cavallaro, Thursday (26), guitarist Chet Atkins, Saturday (28); Roberta Flack Saturday (5) and the piano team of Ferrante and Teicher on Aug. 2. The performers will give single shows at 8 p.m., except Flack, who will give two performances, at 7 and 10 p.m.

Perseverance Making Buffalo Club a Hot Summer Attraction

By JIM BAKER

BUFFALO. Due largely to perseverance, Jerry Nathan's Festival Fund promotions in making Uncle Sam's this area's hottest early summer night club.

Ian Hunter's appearance June 14 before some 1,000 enthusiastic followers was the most striking recent example of the club's rise—Hunter being easily the cream of the talent to perform in the Cheektowaga facility.

"Hunter is doing only two or three club dates on his entire 12-week tour, otherwise opening for Heart elsewhere," points out Nancy Nathan, Jerry's daughter and chief aide.

Festival is eager to import more such acts under Uncle Sam's, which began as a disco house, but there is one nagging problem. "We don't have an exclusive arrangement," Nancy Nathan declares.

But the principals are working on the matter. And from Festival's view, there has been tremendous growth already just overcoming a devastating setback since March 1978, when chief competitor Harvey & Corky Productions followed a successful Festival promotion by signing a contract with the club's parent organization, American Avents.

"We were mortified when that happened," Nathan admits. "They (Harvey & Corky) got an exclusive for a year and kept us out while they did only about four acts booking most of their club shows into their stage one."

She acknowledges some acts Festival had booked had to be canceled, but they wanted a good relationship with Uncle Sam's manager Lynn Dietz and creative assistant John LoGiuse to grow.

"Because of the cancellations, we had to do a sales job," Nathan claims. "So we took them (Dietz and LoGiuse) to New York and got their club known. We introduced them to agents, all the right contacts, and inside a week we had six bookings there. And then we helped them get a radio station's support."

That radio station is WGRQ-FM, of 97-Rock-cast's now known in Buffalo after a house-cleaning since its days as the "Q". "We've created a concert night at Uncle Sam's and 97-Rock has been promoting it," Nathan says.

As a result, Uncle Sam's has grown to what Nathan labels "the showcase club in the area." After having brought in the Boomtown Rats, the Rockets, Robert Palmer, Joe Perry, David Johnson and others, Festival went back to Uncle Sam's "for the first time in a year," says Nathan in mid-June with Bill Brutord. And about 1,000 showed up (a sellout).

Pa. Fans Break It Up At Concert

FRANKLIN, Pa.—Rock fans damaged speakers, lights and other stage equipment in the amount of more than $65,000 June 29 at an outdoor concert by setting fire to the stage as they gave vent to their anger because a rainstorm cut the concert short.

The melee broke out among some 6,000 fans gathered at the Tri-City Speedway here for a rock concert headlining the Atlanta Rhythm Section.

The riot ensued apparently because the musicians didn't play, says Arnie Geller, manager of the Atlanta Rhythm Section. Fortunately, no serious injuries were reported and only two youngsters were taken to the Franklin Hospital here to be treated for cuts and bruises.

Irate fans threw rocks and bottles and set fire to the stage in the grandstand and at a ticket booth. An announcement that the concert was being curtailed because of the weather sparked the disturbance, according to state police.

Seventeen state troopers dressed in riot gear and wielding fire hoses were called to help disperse the crowd, but not before several police cars were damaged by rocks.

Merry Christmas

Thinking About Cutting Christmas Product?

Here Are **5** *Christmas Standards You Might Like To Include:*

1
BLUE CHRISTMAS
by Billy Hayes and Jay Johnson
Publisher: Bibo Music Publishers

2
DING-A-LING THE CHRISTMAS BELL
by Jerry Foster and Bill Rice
Publishers: Jack and Bill Music Company

3
CHRISTMAS IS
by Percy Faith and Spence Maxwell
Publisher: Bibo Music Publishers

4
MELE KALIKIMAKA (MERRY CHRISTMAS in HAWAIIAN)
by Alex Anderson
Publisher: Bibo Music Publishers

5
BRAZILIAN SLEIGHBELLS
by Percy Faith
Publisher: Bibo Music Publishers

FOR LEAD SHEETS AND DEMOS CONTACT: THE WELK MUSIC GROUP

IN SANTA MONICA, CALIFORNIA:	DEAN KAY	100 Wilshire Blvd., Suite 700, Santa Monica, Ca. 90401,	(213) 871-0911
IN NASHVILLE, TENNESSEE:	ROGER SOVINE/BILL HALL	1509 Laurel St., Nashville, Tenn. 37203,	(615) 256-7648
IN NEW YORK, NEW YORK:	JOE ABEND	200 West 57th St., Suite 802, New York, N.Y. 10019,	(212) 581-3197
IN HOLLYWOOD, CALIFORNIA:	GAYLON HORTON	6255 Sunset Blvd., Suite 615, Hollywood, Ca. 90028	(213) 467-3197

INSURE YOUR FUTURE AN
BY ATTENDING BILLBO
TALENT FORUM 6 IN NEW

No one really knows which way the economy is moving. But you can protect your competitive edge and hone new ones at the only conference devoted exclusively to the live talent industry.

Cash in on the new trends, the new music, the new acts and the new staging and marketing methods that will dominate the live talent industry from now through 1981.

Reap the benefits of the new resurgence in live entertainment as the pros disclose their newest plans to fill seats and entire stadiums despite an economic downturn.

MAXIMIZE YOUR BENEFITS AND PROTECT YOUR PROFITS IN THE LIVE TALENT INDUSTRY.

Plan now to attend. Billboard's International Talent Forum 6 is the one high-level huddle of everyone who really counts in the live talent industry. It's your chance to meet the top decision makers face to face:

Talent Booking Agents
Entertainment Attorneys
Artists
Security Specialists
Talent Managers
Business Managers
Road Managers
College Talent Agents/Reps
Talent Promoters
Club and Facility Managers & Owners
Record Company Executives

D PROTECT YOUR PROFITS
ARD'S INTERNATIONAL
YORK, SEPTEMBER 3-5, 1980

Billboard's International Talent Forum 6... three full days of workshops, symposiums, panel discussions. Your opportunity to ask the tough questions, get the best thinking, probe into today's problems that can cancel out profits and suddenly leave you with costly liability. Protect yourself and your opportunity to hedge against the unexpected.

YOU'LL BE THE BENEFICIARY OF MANY NEW IDEAS.

ARTISTS

New support for your act. Should you sign for the single big appearance or smaller multiple dates? Find out the latest facts on fees, guarantees, percentages, promotion, video, the best clubs and facilities. Artist Managers... what should they do for you?

BOOKING AGENTS

Who's hot and who's not? Spotting the superstar. Negotiating with the superlawyer/agent. Booking the new facilities, the revival of the nightclub. How to deal with the demanding operator. Get practical answers and keen insights at Billboard's International Talent Forum 6.

PROMOTERS

Reducing the risk of live talent snafus... cutting the best deal... innovative publicity techniques... the most potent advertising... staff vs. contract security and controlling the costs... finding financing in a tight money market... impact of the video explosion on live audience... dealing with artists' new demands.

FACILITIES

Is a trend developing to enclose amphitheatres so that they may compete for year-round attractions? Which facilities are raking in the bulk of the live talent dollars? How are they doing it? The changing college circuit; nightclubs; theatres; outdoor theme parks. Some of the country's leading owners and operators will talk candidly about the problem and profit opportunities

PLUS, ALL THESE EXTRA DIVIDENDS FOR YOU.

Opening Cocktail Reception Wednesday evening... One on One Luncheon Thursday afternoon... Annual Awards Banquet Friday evening...

Plan now to attend and involve yourself ih the one convention dealing with your profits and your future... **Billboard's International Talent Forum 6, September 3–5, Sheraton Centre, New York City.**

INSURE YOURSELF REGISTER NOW.

Early Bird Cutoff Date: July 25.

Billboard.

REGISTRATION FORM

Mail Completed Form to:
SALPY TCHALEKIAN/NANCY FALK
Billboard's International Talent Forum 6
9000 Sunset Boulevard
Los Angeles, California 90069

Please register me for Billboard's International Talent Forum 6

September 3–5, 1980/The New York Sheraton Centre

I am enclosing a check or money order, in the amount of (please check):

☐ $265 each—EARLY BIRD REGISTRATION (before July 25)
☐ $295 each—REGULAR REGISTRATION (after July 25)
☐ $215 each—Student/Military/Talent Forum Panelists/Moderators

You may charge your registration if you wish

☐ Master Charge ☐ BankAmericard/Visa
☐ Diners Club ☐ American Express

Credit Card Number _____
Expiration Date _____
Signature _____

Registration does not include hotel* accommodations or airfare. Registrant substitutions may be made. Absolutely no refunds after August 18. Cancellations before cut-off of August 20 will be subject to a 10% cancellation fee. Billboard must be notified of all cancellations *in writing*.

Register Now! Registration at the door will be $30.00 higher* All information on hotel accommodations will be mailed to you immediately upon receipt of your completed registration form

Name(s) _____ Title(s) _____
Company _____ First Name or Nickname for Badge _____
Address _____ Phone (_____) _____
City _____ State _____ Zip _____

BB719

'IN THE BEST INTEREST OF THE ARTIST'

Washington Tiger Flower Co. Keeping Concert Tickets Down

By JEAN WILLIAMS

WASHINGTON—Tiger Flower & Co. Inc., a locally-based concert promotion firm handling both local and national tours, attempts to keep ticket prices down "by convincing artists and managers that it's in their best interest," says Darryll Brooks, one of the firm's four co-owners.

"We really talk to artists. After all, the act must understand that we're asking a lot of people, many of whom are now out of work, to come to a concert," says Brooks.

"We can't ask them to spend $30 for an evening," he says. Brooks adds, however, "It's often not the artist but the agent who insists on some of the ridiculous prices. I know personally that there are artists who don't know what the ticket prices are until they're told. I have even had an agent get angry with me because I talked to his artist and that artist's manager about the situation."

Among the acts the three-year-old firm has worked with are Parliament/Funkadelic, Bootsy Collins, the Jacksons, Chic, Sylvester, Weather Report, the Barkays, Michael Henderson, Hiroshima, Tavares, Sister Sledge, Larry Graham, and LTD.

Tiger Flower is currently promoting Natalie Cole's national tour which began June 5. "We're negotiating with the Jacksons for their next tour," Brooks claims.

Brooks points out that in addition to maintaining "some kind of sensible level for ticket pricing," his firm attempts to give the concertgoer more for his dollar.

With such stiff competition and with audiences now more discriminating in their selection of concerts, Brooks claims it's imperative promoters devise creative methods to pull in concertgoers.

For example, he says, "We scheduled on two consecutive Saturdays (June 21 and 28) in conjunction with the Capital Center's 'Summer Fun.' We promoted it as an entire family concept which included a concert."

The Isley Brothers, the Barkays and S.O.S. appeared June 21 while the Gap Band, Cameo, the Fatback Band and a local act played June 28.

A carnival, with all the trimmings, was erected on the grounds of the 20,000-seat Capital Center. "We charged $12 but people don't seem to mind paying that because we offered them free parking, unlimited rides at the carnival plus a concert. It was planned as an all-day affair."

"We tried to key in on different things," maintains Brooks.

"We have contests coordinated with radio and record retailers across the country where we give away prizes at the concert.

"There also are special things we do when acts come to town, such as fund-raisers, taking the artists to schools to talk to kids and taking them to cultural events like the museum. This is just another communications line for the artist."

At Tiger Flower Brooks works with Tina Scott and partners Gerald Scott, Carol E. Kirkendall and Gregory Hines. Pablo Scott, a concert promoter based in Columbus, Ohio has joined the firm to coordinate and market Natalie Cole's tour. Brooks says he is using at least eight promoters around the country for the tour.

As for the duties of other Tiger Flower partners, Hines has moved the firm into the video area through the formation of a video division.

According to Brooks, Gregory Hines now tapes concerts for promotional use. "We recently did it for Natalie." He points out that these tapes are used for television spots among other things.

"We're also in the midst of developing a management wing. Chris Jonz is our West Coast representative." Jonz, who worked with Stevie Wonder for several years, is working with Greg Phillinganes, one of the management company's first artists. Also signed is a local writer/musician/singer Stan Hendson. Brooks is handling the East Coast.

30,000 Country Fans Visit Willie Nelson's 8th Picnic

By GERRY WOOD

AUSTIN, Tex.—Mix 10,000 acres, 12 banner country music acts, 45,000 country music fans, and 101 degrees—and the total is 4.

July 4, that is, the date for Willie Nelson's eighth annual Picnic.

The event, held for the second straight year at Nelson's own Pedernales Country Club and Golf Course 27 miles from Austin, again paraded a wide-ranging blend of traditionally-oriented country music stars across the wide, hot and dusty Texas acreage.

Tieing-in the world premiere of the first motion picture to star Nelson, "Honeysuckle Rose," the giant country music event benefited from the cross promotional ventures of CBS Records and Warner Bros. Films.

The world premiere of the film inaugurated the Nelson festivities. Held at Austin's Capitol Plaza Cinema, the movie's debut drew Nelson, actress Dyan Cannon, actor Slim Pickens, executive producer Sydney Pollack, director Jerry Schatzberg and other luminaries from the film.

Nelson reveals impressive acting talents, while Cannon and Pickens reach new highs in their illustrious careers.

A reception at the Austin Opry House, where some of the movie's scene's were shot, climaxed the July 3 premiere.

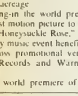
A working press breakfast with the movie principals began July 4 at the Austin Hilton Hotel. Among the items gleaned from the session, Nelson plans to soon get involved in his next film project and has several more on the drawing boards, and Cannon revealed that Nelson helped her over the hump as a singer in the movie (she sings a powerful duet with Nelson) while she soothed the fledgling actor, Nelson, with advice on the acting profession.

Pickens claimed the role was one of his favorites and admitted that some of the most poignant moments came originally as adlibs. And, Schatzberg feels the movie will appeal to much more than country music fans because of the universality of its theme and the solid acting performances.

At high (in more ways than one) noon, the Willie Nelson July 4 Picnic opened with a rousing set from Nelson who had just been helicoptered in from the press breakfast.

His one-hour set, established the jubilant mood that would prevail

(Continued on page 37)



TOP QUALITY 8X10 PRINTS

LITHOGRAPHED ON HEAVY GLOSS STOCK

BLACK & WHITE 8x10s
500 · $41.00 1000 · $59.00

COLOR PRINTS
1000 · $283.00

SEND 8x10 PHOTO CHECK OR M.O.
PRICES INCLUDE TYPESETTING AND FREIGHT
SAMPLES ON REQUEST

ABC PICTURES
1867 E. FLORIDA ST
SPRINGFIELD, MO 65803

License 'Saves' Resort In Wis.

MILWAUKEE—The future of the Alpine Valley Music Theatre has been solidified by a federal judge's ordering the town of Lafayette to grant a liquor license to the owners of the Alpine Valley Resort, which owns the theatre.

Resort officials had filed a $12 million damage suit against the town. The town board had voted not to renew the resort's liquor license which expired Monday (30).

Resort directors kept insisting that the entire facility would go bankrupt if the license was not issued.

The theatre has a capacity of 20,000, with the majority of concertgoers coming from the Milwaukee-Northern Illinois-Chicago area. But more and more vistiors are coming from as far away as Iowa and Indiana, according to Ted Bender, manager.

The Eagles concerts June 28-29 were soldout, he says, with ticket prices pegged at $13 for special reserved, $10.50 for reserved and $9 for lawn seating.

Concerts earlier this year included the Allman Bros. June 21, with a 13,500 attendance, and a rock marathon June 7 with 10,000. Recent shows included Foghat (4), Doobie Bros., Saturday-Sunday (5-6), REO Speedwagon, July 26-27; Journey, July 31, Marshall Tucker, Aug. 24, and ZZ Top, Aug. 30.

Rock In Boulder

BOULDER, Colo.—Cheap Trick, REO, Blackfoot, Sammy Hagar and April Wine are scheduled to perform at Sun Day #1, Sunday (19). The concert, at the Folsom Field here, is presented by the Univ. of Colorado Program Council and Feyline.

Billboard SPECIAL SURVEY For Week Ending 7/6/80

Billboard® Top Boxoffice™

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Rank	ARTIST—Promoter, Facility, Dates * DENOTES SELLOUT PERFORMANCE	Total Ticket Sales	Ticket Price Scale	Gross Receipts
	Stadiums & Festivals (More Than 20,000)			
1	**SAMMY HAGAR/BLUE OYSTER CULT/RED SPEEDWAGON/TRIUMPH/RANDY HANSEN**—Bill Graham Presents, Oakland Stadium, Oakland, Ca. July 4	43,275	$12.50-$15.00	$545,150
2	**SUMMER '80/LITTLE RIVER BAND/SAMMY HAGAR/FIREFALL/RICKY BURNETTE**—Isle Of Man Productions, Empire Stadium, Vancouver, B.C., Can. July 5	24,584	$14.00	$347,300
3	**DEEP PURPLE**—Music II Friendship, Aztec Olympia Stadium, Mexico City, Mex. June 28	38,000	$9.00	$342,000
	Arenas (6,000 To 20,000)			
1	**BILLY JOEL**—Austin Fagen, The Spectrum Arena, Philadelphia, Pa., July 5 & 6 (2)	35,076	$9.50-$11.50	$379,654*
2	**DOOBIE BROTHERS/DIXIE DREGS**—Alpine Valley Music, Alpine Valley Music Theatre, East Troy, Wis., July 5 & 6 (2)	36,076	$9.50-$12.50	$355,248
3	**THE WHO/WILLIE NILE**—Stone City Attractions, Dallas Reunion Arena, Dallas, Tex., July 2	19,012	$10.50-$12.50	$229,753*
4	**BILLY JOEL**—Belkin Productions, Richfield Colis., Cleveland, Ohio, July 1	17,332	$11.00	$190,652*
5	**THE WHO/WILLIE NILE**—Stone City Attractions, Austin Special Event Center, Austin, Tex., July 3	15,918	$8.50-$12.50	$176,446
6	**THE WHO/WILLIE NILE**—Feyline Presents, University Activity Center, Tempe, Ariz., June 30	13,709	$10.50-$12.50	$159,665*
7	**BILLY JOEL**—Entam Presents/Sunshine Promotions, The Rupp Arena, Lexington, Ky., July 2	12,877	$9.50-$11.50	$139,908*
8	**SOUTHSIDE JOHNNY & THE ASHBURY DUKES/DARYL HALL & JOHN OATES/WILLIE NILE/THE REST**—Monarch Entertainment, Freehold Raceway, Freehold, N.J., July 5	12,248	$11.50-$12.50	$137,824
9	**JACKSON BROWNE**—Electric Factory Concerts, Concerts West—Riverfront Colis., Cincinnati, Oh., July 1	11,920	$9.50-$10.50	$123,901
10	**JACKSON BROWNE**—Di Cesare Engler/Electric Factory Concerts, Pittsburgh Civic Center, Pittsburgh, Pa., July 2	11,855	$8.75-$9.75	$114,930
11	**QUEEN/THE BLASTERS**—Avalon Attractions/Mark Berman Concerts, San Diego Sports Arena, San Diego, Ca., July 5	11,500	$8.75-$9.75	$110,000*
12	**LITTLE RIVER BAND/RICKY BURNETTE**—Albatross Productions/Double Tee Promotions, The Memorial Colis., Portland, Oreg., July 6	10,972	$9.00-$10.00	$98,838*
13	**JIMMY BUFFETT/LIVINGSTON TAYLOR**—Feyline Presents, Red Rock Amphitheatre, Denver, Colo., July 2	8,500	$10.50-$11.50	$98,072*
14	**CHUCK MANGIONE**—Feyline Presents, Red Rock Amphitheatre, Denver, Colo., July 5	8,500	$10.50-$11.50	$97,678*
15	**PETER GABRIEL/RANDOM HOLD**—Concert Productions Int., Mapleleaf Gardens, Toronto, Can. July 3	9,678	$9.50	$90,315*
16	**TED NUGENT/SCORPIONS/DEF LEPPARD**—Sound Seventy Productions, Municipal Aud., Nashville, Tenn., July 2	9,900	$7.50-$8.50	$81,336*
17	**JOURNEY**—Contemporary Productions/New West Presentations, Tulsa Assembly Center, Tulsa, Okla. July 2	8,992	$8.00-$9.00	$77,988*
18	**CHARLIE DANIELS BAND/PURE PRAIRIE LEAGUE**—Sound Seventy Productions, Von Braun Civic Center, Huntsville, Ala., July 4	9,500	$7.00-$8.00	$74,197*
19	**JOURNEY**—Contemporary Productions/New West Presentations, Omaha Civic Aud., Omaha, Neb., July 3	8,318	$8.00-$9.00	$67,740
	Auditoriums (Under 6,000)			
1	**ALLMAN BROTHERS/HARRY PAUL BAND**—Ron Delsener, The Palladium, New York City, N.Y., July 7-9 (3)	9,900	$10.00-$12.50	$117,000*
2	**TOM PETTY/TOMMY TUTONE**—Ron Delsener, The Palladium, New York City, N.Y., July 4-6 (2)	9,000	$10.50-$12.50	$112,000*
3	**CHIC/BOBBY CALDWELL**—Steve Ellis Agency Limited, The Front Row Theatre, Cleveland, Oh., July 5 & 6 (3)	9,488	$8.75	$83,020*
4	**CHARLES AZNAVOUR**—Perryscope Concerts, Queen Elizabeth Theatre, Vancouver, B.C., Can., July 4 (2)	5,225	$8.00-$12.00	$60,486*
5	**JOURNEY**—Contemporary Productions/New West Presentations, Bicentennial Center, Salina, Kans. July 5	6,817	$8.00-$9.00	$56,266*
6	**BLUES BROTHERS**—Ron Delsener, The Palladium, New York City, N.Y., July 1	3,385	$15.00	$50,000*
7	**ALLMAN BROTHERS/HENRY PAUL BAND**—Monarch Entertainment, Convention Hall, Asbury Park, N.J. July 4	3,961	$11.00-$12.50	$47,677*
8	**ALLMAN BROTHERS/HENRY PAUL BAND**—Monarch Entertainment, Convention Hall, Asbury Park, N.J. July 2	3,961	$11.00-$12.50	$47,677*
9	**JOURNEY**—Contemporary Productions/New West Presentations, Hammons Theatre, Springfield, Mo., July 1	5,610	$7.50-$8.50	$43,965
10	**CHARLIE DANIELS BAND/PURE PRAIRIE LEAGUE**—Sound Seventy Productions, Memorial Aud., Chattanooga, Tenn., July 3	4,900	$7.50-$8.50	$39,309*
11	**JUDAS PRIEST/THE MIX**—Monarch Entertainment, Convention Hall, Asbury Park, N.J., July 3	3,284	$7.50-$8.50	$26,741
12	**TOM PETTY/TOMMY TUTONE**—Banzini Brothers Productions, Ocean State Performing Art Center, Providence, R.I., July 1	3,232	$7.75-$8.75	$26,414*

Talent In Action

QUEEN

Forum, Inglewood, Calif.
Tickets: $10.75, $9.75, $8.75

If there's a trand in the live talent industry toward modest, scaled down presentations, you'd never know it from Queea's elaborately staged first of four shows here July 8

State of the art smoke and fog effects addad much to the show s impact, as did lavishly executed lighting effects, designed by Electrosound Seven movable banks of overhead lights backed the tour man group while a number of overhead spotlights scanned the stage and the house

The effect of the ingenious lightiag rig was like having seven floating pods moving around the stage Coupled with occasional eerie spacey sound effects, it suggested the alien spaceships scene in "Close Encounters"

The group performed about seven songs from its past two LPs, concentrating instead on past hits. It did all but two of the songs aapected to comprise its first greatest hits set later this year, omitting "Somebody To Love" and "Bicycle Race"

The hard rock texture of much of the group's material was offset by the inclusion of softer tunes like guitarist Brian May's acoustic spot, "Love Of My Life" and a fairly faithful rendering of Elvis Presley's 1957 hit "Jailhouse Rock"

Freddie Mercury continues to be the visual focal point of the act, strutting arouad the stage with considerable dramatic flair The show maa—and the ham—in Mercury had its fullest expression when he returned for the second encore dressed in short shorts, sitting on the shoulders of Darth Vader and singing "We Will Rock You"

Mercury also doubled on piano a bit more than he has in past L A shows Orummer Roger Taylor, bassist John Deacon and guitarist May all provided solid support

The show's momentum flagged two thirds of the way into the set with some rambling synthesized sound effects and individual jamming which demonstrated the members iastrumental virtuosity but not the group's compositional skills

Whila this langthy spot was rambling and sluggish, the set quickly regained its focus on "Crazy Little Thing Called Love," the charming rockabilly flavored track which became Queen's first U.S No 1 hit in March

It may be that the massive size of the hall discourages non musical communication with the audience, but a bit more personality and humor would further help humanize the show

There were, however, a number of welcome touches of irony The piped in music preceding Quaen's arrival was vintage Beatles and Stones albums, first issued when most of the high schoolars in the soldout house were still toddlers

And the group, which rose to fame with epic, grand scale productions like "Bohemian Rhapsody" and "We Are The Champions," selected as its opening act Iha Blastars, a four man L A rockabilly group which offered a brief invigoraling set

The act which had an LP issued recently on the local Rollin Rock label, earaed the plum spot after Queen had seen it perform in a local club and came away impressed **PAUL GREIN**

WARREN ZEVON

Old Waldorf, San Francisco
Admission, $8.50

A totally rejuvenated Zevon, back after a long drying out spell, stood the packed house (600 plus) on its ear June 26 with a joyous, stunning performance that proved once again that high literacy and pure rock fire are not mutually exclusive

As he had in Santa Barbara two nights earlier, Zevon earned three encores here from a crowd that was on its feet intermittently until the final tune, a sweet solo version of "Hasten Oown The Wind," which fittingly culminated a blistering 75 minute, 15-song set

Backed by a nail spitting band that featured Zevon veteran David Landau oa lead guitar, Roberto Piaon on bass and three players from former Elektra band Boulder (Bob Harris key board, Zeke Zimgiebel, second guitar, Marty Stinger drums), Zevon kept the focus on his most diabolic upbeat songs, culminating the main set with a fine segua of "Poor, Poor Pitiful Me" ("a song that's been verra, verra good to me") with "I'll Sleep When I'm Dead"

High point of the set was the back to-back renditions of "Werewolves Of London" (with San Francisco refarences added), "Jeannie Needs A Shooter" and "A Certain Girl" with zesty vocal backup from Pinon and Zungiebel As breathers Zevon added the slower tunes "Mohammed's Radio" and "Carmelita"

The star alternately played 12 string grand piano and Gibson Explorer, while on several songs he eschewed an instrument in favor of an energetic front vocal

Throughout Zevon radiated a newfound sense of physical and spiritual strength He danced did splits flexed lamporarily shirtless muscles, sang with total abandon, was magnanimous with his baad, and captured the crowd with alternately sincere, satiric and genuinely humorous ramarks **JACK McDONOUGH**

PETER GABRIEL RANDOM HOLD

Greek Theatre, Los Angeles
Admission: $10.50, $8.50, $7.50

Gabriel is something like mercury—hard to pin down and constantly moving Just when it seems he has bean pegged, Gabriel shifts gears and moves in the opposite direction

He proved this June 19 in a 95 minute, 17 song set that raised as many questions as it answered The former Genesis lead singer has goae beyond the simple minded "complexities" of progressive rock to return to a new simplicity

However, unlike tha standard new wavers—of which there were quite a few in attendance—ha doesn't shout to make his point

With the help of Larry Fast's synthesizers, Tony Levin's stick and bass, Jerry Marotta's drums and Jon Ellis guitar, he creates an eerie, layered sound that has reference points ia the classical works of Steve Reich and the pop compositions of Brian Eno

Gabriel hasn t foresaken lyrical content as his set, comprised of mostly material from his new album, included "Family Snapshot" (concerning the John Kennedy assassination), "Milgrim 37" (about a controversial psychological test) and "Biko" dedicated to Stevan Biko, the black South African leader allegedly murdered by police

The problem with Gabriel is that isolated moments come off as cartoon caricatures and his slight physical stature contradicts the menaciag charactars he portrays Also, for whatever reasons, he chose not to do some of his best known material such as "D I Y" and "Games Without Frontiers"

Still, shortcomings and all, his show contained moments of brilliance that put him saveral steps ahead of most of what is being done in the progressive rock camp these days Working in the same mold was Random Hold, the opening act In a club, the Talking Heads/Wire influenced progressive art rock may take shape, but its 30 minute, seven song set at the 4,500 seat Greek rolled from the stage in a formless mass and quietly died **CARY DARLING**

Talent Talk

The Who's cool-headed response to an unforeseen circumstance averted what might have been a calamitous concert June 30 at Arizona State Univ in Phoenix There was a power brownout during the group's sellout show at the school's 13,815-capacity Activity Center, the result of heatwave-induced power overloading in the Southwest Obviously there was no powered public address system to tell the crowd not to panic, but **Pete Townshend** saved the day by doing a stagey mime routine with a broom, while **Roger Daltrey** signed upwards of 1,000 autographs The show, promoted by Feyline Presents, then resumed without incident

The Rolling Stones threw a press party at New York's Danceteria rock disco in conjunction with the release of the "Emotional Rescue" LP The party had a medical motif, with waitresses and bartenders dressed in white

Later that night the **Stones** hosted a showcase performance by new Rolling Stone artist **Jim Carroll.** Carroll's drug and violence music/poetry went over well with the invited crowd, though Carroll has taken some lumps on the road. Opening for **Bill Bruford** recently at the Toad Place in New Haven, Conn , he was booed and heckled throughout his show, the club reports It was not his crowd

Paterson, N J , 12 miles from New York, is looking for "rock through classical" performers for its Great Falls Festival on Labor Day. Contact Tippie Krugman (201) 881-3838 **Ted Nugent** won the Off Road Celebrity Challenge at Mickey Thompson's Off Road Championship Grand Prix in Bradbury, Calif

James Taylor played a five-hour (no-kidding) impromptu concert at J P's in New York recently, starting his set about 2 a m

Foreigner's Rick Wills spoke to students at Jerico High School on Long Island He was invited by teacher Alex Brooks, who wanted to "expose students to a lifestyle quite different from their own," says an Atlantic rep. **Tom Robinson** and his new band S-27 touring U S minus record deal. He has left Capitol **Timothy B. Schmit** of the **Eagles** will write and perform a song for "Harnessing The Sun," a two-hour television special on solar energy to be aired this fall **Cheap Trick, REO Speedwagon, Blackfoot, Sammy Hagar** and **April Wine** share the bill of the first Colorado Sun Day of the '80s at Folsom Field in Boulder Saturday (19) The event is presented by Feyline Presents with the cosponsorship of the Colorado Univ. program council and KBPI-FM

Signings

Jean-Luc Ponty to the Robert Light Agency for representation in the film and television areas Capitol artist **Billy Squier** to Sound Management, a Barnett and Associates corporation A&M recording group **LTD** to Gnl-Co Management **Polyrock** to RCA The group's debut self-titled LP is scheduled for an August release Motown group **Dr. Strut** to Regency Artists, Ltd **Status Quo** to Riva Records for U S and Canada First LP, "Now Hear This," to be released in mid-August . **Willy DeVille,** leader of **Mink DeVille** to Stevens/McGhee Entertainment for management. . **John Schneider** to Scotti Brothers Records He is in the cast of the CBS -TV series "The Dukes Of Hazzard." **The Elektrics,** a New York-based rock'n'roll group to Capitol **The Voices Supreme** and **Mattie Johnson and the Stars of Faith** to Savoy Rock group **Soldier** to Mike Jacobs Management **Gary Revel** to Artists Representative Agency, L A The **Big Fat Pet Clams** and the **Colors** to Hilly Kristal, owner of CBGB's in New York, for management The **Hits, Thundertrain, Debby & the Molesters** and **Sandra & the Problems** to Popular Records. The **Dells** to 20th Century-Fox Records

Darrell McCall to RCA Records

Warner Bros artist **John Anderson** to Joe Taylor Artist Agency in Nashville for exclusive booking

Billboard®

Billboard SPECIAL SURVEY For Week Ending 7/19/80

TOP 50 Adult Contemporary™

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher

These are best selling Adult Contemporary singles compiled from radio station airplay listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	4	8	**MAGIC** Olivia Newton John MCA 41247 (John Farrar BMI)
2	1	10	**LET ME LOVE YOU TONIGHT** Pure Prairie League, Casablanca 2266 (Kentucky Wonder, BMI/Prairie League, ASCAP)
3	5	10	**MEDLEY: CUPID/I'VE LOVED YOU FOR A LONG TIME** Spinners Atlantic 3664 (Kags/Sumac BMI)
4	2	11	**LITTLE JEANNIE** Elton John MCA 41236 (Jodrell ASCAP)
5	6	12	**STEAL AWAY** Robbie Dupree Elektra 46621 (Big Ears/Croma Willin/Gouda/Dozlelinch ASCAP)
6	3	17	**THE ROSE** Bette Midler Atlantic 3656 (Fox Fanfare, BMI)
7	11	8	**STAND BY ME** Mickey Gilley Asylum 46640 (Rightsong/Trio BMI)
8	8	13	**SHE'S OUT OF MY LIFE** Michael Jackson Epic 9 50871 (Fiddleback/Peso/Kidada BMI)
9	10	5	**LOVE THE WORLD AWAY** Kenny Rogers, United Artists 1359 (Southern Nights, ASCAP)
10	14	8	**MORE LOVE** Kim Carnes, EMI America 8045 (Jobete, ASCAP)
11	12	9	**ONE FINE DAY** Carole King Capitol 4864 (Screen Gems EMI BMI)
12	19	5	**WHERE DID WE GO WRONG** Frankie Valli MCA/Curb 41253 (Irving/Swanee Bravo, BMI)
13	16	5	**I'M HAPPY JUST TO DANCE WITH YOU** Anne Murrey Capitol 4878 (MacLean, BMI)
14	23	4	**SAILING** Christopher Cross Warner Bros 49507 (Pop N Roll ASCAP)
15	27	3	**TAKE A LITTLE RHYTHM** Ali Thomson A&M 2243 (Almo, ASCAP)
16	20	3	**ALL OUT OF LOVE** Air Supply Arista 0520 (Carista ASCAP)
17	13	15	**I DON'T WANT TO WALK WITHOUT YOU** Barry Manilow Arista 0501 (Paramount ASCAP)
18	7	15	**SHOULD'VE NEVER LET YOU GO** Neil Sedaka & Dara Sedaka Elektra 46615 (Kirshner ASCAP/April/Kiddio, BMI)
19	17	10	**THE BLUE SIDE** Crystal Gayle Columbia 1 11270 (Almo ASCAP/Irving BMI)
20	32	3	**THAT LOVIN' YOU FEELIN' AGAIN** Roy Orbison & Emmylou Harris Warner Bros 49262 (Acuff Rose BMI)
21	15	18	**AGAINST THE WIND** Bob Seger & The Silver Bullet Band Capitol 4863 (Gear ASCAP)
22	34	3	**MAKE A LITTLE MAGIC** The Dirt Band United Artists 1356 (De Bone Aire/Vicious Circle ASCAP)
23	28	3	**LOVE THAT GOT AWAY** Firefall Atlantic 3670 (Warnar Tamerlane/El Sueno, BMI)
24	29	9	**LOVE FANTASY** The Philadelphia Luv Ensemble Pavillion/CBS 6404 (United Artists/Fischoff ASCAP)
25	9	15	**BIGGEST PART OF ME** Ambrosia Warner Bros 49225 (Rubicon BMI)
26	24	9	**SHINING STAR** Manhattans, Columbia (Content BMI)
27	21	17	**GEE WHIZ** Bernadette Peters MCA 41210 (East/Memphis, BMI)
28	25	10	**DREAM STREET ROSE** Gordon Lightfoot Warner Bros 49230 (Moose CAPAC)
29	NEW ENTRY		**WHY NOT ME** Fred Knoblock Scotti Bros 600 (Atlantic) (Flowering Stone/United Artists ASCAP Whitsett Churchill BMI)
30	26	17	**DON'T FALL IN LOVE WITH A DREAMER** Kenny Rogers w/Kim Carnes, United Artists 1345 (Appian/Almo/Quixotec ASCAP)
31	35	3	**YEARS FROM NOW** Dr Hook Capitol 4885 (Roger Cook/Cookhouse, BMI)
32	18	11	**ANSWERING MACHINE** Rupert Holmes MCA 41235 (WB/Holmes Line Of Music, ASCAP)
33	36	3	**JO JO** Boz Scaggs Columbia 1 11281 (Boz Scaggs/Almo ASCAP/Foster Frees/Irving BMI)
34	30	18	**WE WERE MEANT TO BE LOVERS** Photoglo 20th Century Fox 2446 (20th Century/Nearytunes ASCAP)
35	33	16	**HEART HOTELS** Dan Fogelberg Full Moon/Epic 9 50862 (Hickory Grove April ASCAP)
36	44	2	**DRIVIN' MY LIFE AWAY** Eddie Rabbitt, Elektra 46656 (DebDave/Briarpatch BMI)
37	37	9	**BLAME IT ON THE NIGHT** Terry Williams International Artists 504 (I've Got The Music ASCAP)
38	22	12	**THEME FROM NEW YORK, NEW YORK** Frank Sinatra Reprise 49233 (Warner Bros) (Unart, BMI)
39	49	3	**MISUNDERSTANDING** Genesis Atlantic 3662 (Hit & Run/Pun ASCAP)
40	45	2	**SOMEONE THAT I USED TO LOVE** Natalie Cole, Capitol 4869 (Screen Gems EMI/Prince Street ASCAP/Arista BMI)
41	38	6	**TIRED OF TOEIN' THE LINE** Rocky Burnette EMI America 8043 (TRD Cheshire BMI)
42	NEW ENTRY		**YOU'RE THE ONLY WOMAN** Ambrosia, Warner Bros 49508 (Rubicon BMI)
43	43	6	**GOOD TO HAVE LOVE BACK** Felix Cavaliere Epic 960880 (Al ASCAP)
44	41	18	**AFTER YOU** Dionne Warwick Arista 0498 (Sumac, BMI)
45	46	2	**DOC** Earl Klugh United Artists (Capitol) (United Artists/Earl Klugh ASCAP)
46	NEW ENTRY		**CRY JUST A LITTLE** Paul Davis Bang 94811 (CBS) (Web IV BMI)
47	48	2	**ONE MORE TIME FOR LOVE** Billy Preston & Syreeta Tamla 54312 (Motown) (Golden Cornflake BMI)
48	47	5	**DANCING WITH THE MOUNTAINS** John Denver RCA 12017 (Cherry Lane ASCAP)
49	50	3	**FIRST TIME LOVE** Livingston Taylor Epic 9 50894 (Bait & Beer, ASCAP)
50	NEW ENTRY		**REGRETS** Kenny Rankin Atlantic 3663 (Intersong ASCAP)

It's Rock Gospel For Ariel Label

By ROSE CLAYTON

MEMPHIS—When Linda Hearne's new album, "Diamonds in the Rough," is presented at the Christian Booksellers Assn. Convention in Dallas July 21, it will mark the debut of Ariel Records, a new label from a new company with a new marketing concept.

"Ariel's products will be aimed primarily at a younger audience with an emphasis on rock music," says Steve Lawhead, president of Ariel.

"We intend to go after our listeners as aggressively as we know how. That includes an unwavering commitment to quality in all phases of recording, from song selection to mastering."

Lawhead, who for five years was editor of Campus Life Magazine, the nation's largest Christian youth magazine, conducted extensive marketing research in developing his program before leaving to work with Ariel.

"Kids were buying records like crazy," says Lawhead, "and Christian kids were no different. They want Christian music, but they don't know where to get it. My research shows that they would buy Christian records if they knew where to get them."

Ariel's releases will be exclusively distributed by the Zondervan Corp. of Grand Rapids, Mich.

They will be supported by an extensive marketing campaign through Campus Life Magazine, direct mail, and direct marketing through Campus Life clubs nationwide. "Our additional marketing," says Lawhead, "is an attempt to reach those young people who never go into Christian bookstores to buy records.

"The motives behind Ariel is really a continuation of my work at Campus Life," says Lawhead. "However, it is extending it into a completely different medium, music." Ariel remains close to Youth for Christ, the parent organization of Campus Life, in terms of philosophy and style.

"Ariel is more than an in-house label," Lawhead points out. "Ariel is a top-flight professional record company. We want to present ourselves in the marketplace right alongside the best albums produced by any other company."

"I've seen the power of contemporary Christian music," he says. "I know what it can do in a person's life. That is why our commitment to quality is so important. We're making records that will make a difference. They have to be the best."

Lawhead feels Hearne's album will be representative of the quality product one can come to expect from Ariel. It was produced by Mini Productions, which includes Joe Hardy, Eddie DeGarmo and Dana Key.

DeGarmo and Key's prior credits have been on Lamb & Lion Records. Their first album was picked as the top contemporary Christian album by three national Christian publications, and their "Straight On" release from their second album earned record of the year honors. They have recently done tracks for a David Meece album, and are developing material for Myhon Le-Fevre's upcoming Mercury release.

Ariel is located at Ardent studios where, in addition to having office space, it has access to three state-of-the art studios and mastering facilities.

"The coming together of three such influential groups, Campus Life, Zondervan and Ardent, all leaders in their respective fields," says Lawhead, "represents a formidable alliance."

It is this alliance, plus belief in the product he is creating, that gives Lawhead the confidence to embark on an independent venture in spite of the unstable economy.

"Gospel music is different," says Lawhead, who does not see it going through the slump other forms of music are experiencing. "The market is growing," he says. "There's always room for something better, and I feel like we are set up to do that better thing."

Hawkins Contest

NASHVILLE—Eight Records Tramaine's Heart Of Gold Display Contest," open to more than 2,500 retail record outlets and one-stop stores will run through Friday (25), according to product administrator Vicki Mack.

By calling Mack collect at (805) 496-5721, outlets will receive a Tramaine Hawkins mobile for her first solo LP "Tramaine" plus 50 board sticks. Mack will head a panel of judges making selections from color photographs supplied by entrants.

First prize is $500 cash. Three second place winners will receive $100 and $50 each goes to six third place winners. In addition to the cash prizes, all entrants are eligible for a special drawing for a box of Hawkins' LPs. All prizes will be awarded by Aug. 25.

Christian Artists Hold Colo. Meet

NASHVILLE—More than 1,500 Christian artists, clinicians and registrants, representing 45 states and many foreign countries, will participate in the sixth annual Christian Artists Music Seminar, July 27-Aug. 2, in Estes Park, Colo.

Feature acts, seen nightly in concert, include Andrus-Blackwood & Co., Reba, the Archers, Wendell Burton, Act One Co., Cynthia Clawson, Jessy Dixon, Amy Grant, Dino and Debby, Kathie Lee Johnson, the Imperials, Barry McGuire, the Jeremiah People, Doug Oldham, Shalafee, Don Francisco and the Pat Terry Group.

Christian music industry leaders will conduct more than 100 seminars and workshops. Prominent gospel music publishers will lead reading sessions and present new and standard materials from their libraries.

Small and large group vocal and instrumental competitions will be held. Prizes include a custom recording for winners of the three vocal solo competition divisions.

A brand new Candle on the birthday cake. A special gift of music from Sparrow.

IT all started with The Music Machine—Candle's first book-and-album set, and a landmark in children's recording. Now it continues with **The Birthday Party.** The fifth and latest addition to the top-charting Candle catalog. New songs and adventures from Agapeland that teach as well as they sell.

The Birthday Party BWR 2024
From Candle.

Toll Free 800-423-5052
California call collect 213-703-6599

Sparrow Records, Inc.
Canoga Park, CA 91304

Billboard® Best Selling Inspirational LPs

Billboard SPECIAL SURVEY
For Week Ending 7/19/80

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	3	16	**MY FATHER'S EYES** Amy Grant. Myrrh MSB 6623
2	7	16	**YOU GAVE ME LOVE** B J Thomas. Myrrh MSB 6633
3	1	16	**ONE MORE SONG FOR YOU** The Imperials, Dayspring DST 4015
4	8	16	**FORGIVEN** Don Francisco. New Pax NP 33042
5	9	16	**HEED THE CALL** The Imperials, Dayspring DST 4041
6	6	16	**MUSIC MACHINE** Candle. Birdwing BWR 2004
7	10	16	**LIVE** Danny Holm & Praiseline. Greentree R 3441
8	2	16	**GOT TO TELL SOMEBODY** Don Francisco. New Pax NP 33071
9	5	16	**NEVER THE SAME** Evie Tornquist. Word 8806
10	14	16	**BULLFROGS & BUTTERFLIES** Candle. Birdwing BWR 2004
11	4	16	**ROAR OF LOVE** 2nd Chapter Of Acts. Sparrow SPR 1033
12	24	16	**AMY GRANT** Myrrh MSB 6586
13	18	5	**FOR THE BEST** B J Thomas. Singbird-WCA 3231
14	26	16	**HOME WHERE I BELONG** B J Thomas. Myrrh MSB 6574
15	33	16	**MIRROR** Evie Tornquist. Word WSB 8735
16	23	16	**HAPPY MAN** B J Thomas. Myrrh MSB 6593
17	31	16	**FOR HIM WHO HAS EARS TO HEAR** Keith Green. Sparrow SPR 1015
18	11	16	**I'LL BE THINKING OF YOU** Andrus Crouch. Light LS 5763
19	12	16	**NO COMPROMISE** Keith Green. Sparrow SPR 1024
20	20	5	**THE VERY BEST FOR KIDS** Bill Gaither, Trio. Word WCB 8635
21	21	5	**TRAMAINE** Tramaine Hawkins. Light LS 5760 (Word)
22	NEW ENTRY		**NATHANIEL THE GRUBLET** Candle. Birdwing BWR 2016
23	32	16	**SIR OLIVER'S SONG** Candle. Birdwing 2017
24	16	16	**COME TO THE QUIET** John Michael Talbot. Birdwing BWR 2019
25	30	16	**GENTLE MOMENTS** Evie Tornquist. Word WST 8774
26	22	16	**TOWARD ETERNITY** Matthew Ward. Sparrow SPR 1014
27	29	5	**THE BUILDER** Michael & Stormie Omartian. Myrrh MSB 6636 (Word)
28	NEW ENTRY		**HIS LAST DAYS** Dallas Holm. Greentree R3534
29	19	16	**ALL THAT MATTERS** Dallas Holm & Praise. Greentree R 3558
30	15	16	**PRAISE III** Maranatha Singers. Maranatha MM0040
31	34	16	**THE LORD'S SUPPER** John Michael Talbot. Birdwing BWR 2013
32	27	16	**MANSION BUILDER** 2nd Chapter Of Love. Sparrow SPR 1020
33	13	16	**SLOW TRAIN COMING** Bob Dylan. Columbia FC 36120
34	28	5	**ENTER IN** James Vincent. Sparrow SPR 1032
35	36	5	**LOVE ALIVE II** Walter Hawkins & The Love. Light LS 5735
36	17	16	**HOLD ON TIGHT** Sweet Comfort Band. Light LS 5762
37	25	16	**WINDBORNE** Bob & Tim Coff. Chalice CRT 1030
38	35	16	**IN THE AIR** Isaac Air Freight. A&S WM0060
39	37	16	**PRAISE STRINGS III** Maranatha MM0034
40	38	16	**THE MASTER & THE MUSICIAN** Phil Keaggy. Home Song 8-0-0

Stations Blend Old, New; See Problems & Progress

• *Continued from page 2*

Martin, revealing that one of the most successful plays has been to play a lot of Elvis Presley music. "During breaks, we play Elvis every other hour."

WWVA-AM in Wheeling, W. Va., boosts 50,000 watts of "modern country" over the airwaves. The station's evolution involved tapering off the use of oldies, three years ago, to incorporate more crossover country.

The plan, to expand the demographics, worked, states Tom Miller, operations manager and director of programming. "Our ratings increased tremendously, and we picked up a lot of 18-35s."

The station is looking to a 18-49 target age, and is programming such subjects as Willie Nelson, Waylon Jennings, the Oak Ridge Boys, the Statler Brothers, Kenny Rogers, Crystal Gayle and Reba McEntire.

WWVA has expanded its new product category from a low of four to a high of 12, and is considering reinstating its old policy, discarded last year, of programming one LP cut per hour.

Miller concedes he walks a musical tightrope, but insists, "You can make it appeal to people who like hard country and those who don't."

In Louisville, WINN-AM has been mixing its traditional/progressive blend into a top 40 that's supported by four to five oldies per hour.

"We're trying to devise a rotation that makes both sets of listeners happy," advises Jack Daniel, program director and operations manager. That rotation sees heavy airplay for such diverse acts as Conway Twitty, Charlie Daniels, Loretta Lynn and Emmylou Harris. The new RCA group Alabama is also gaining strong reaction.

Achieving the balance might look easy on paper, but Daniel admits, "It's real hard to program—and it's not getting easier."

WINN's target audience is 25-52, but the 18-25 demographic is showing signs of strength, a fact that pleases Daniel.

Two AM/FM operations offer a showcase on the fast-changing world of country music. WCMS, Norfolk, Va., and WAFL, Milford, Del.

WCMS programs its crossover style country music on FM, and leans toward traditional on AM outlet. "We had to split the stations to satisfy both groups of listeners," explains Russ Cassidy, program director.

The I M that's liable to be playing Kenny Rogers has a 75-song playlist, while the AM, where Merle Haggard is likely to belt a ballad, is in the 60-65 song range.

The reaction. The last three Arbitron books show the AM going from 1.2 to 1.9 to 4.5, while the FM grew from 5.3 to 7.7 to 10.9.

Why? "Because country music is coming out of the closet," states Cassidy. Younger demographics are combined with the new western trend in song and fashion to help give country music a new respectability, claims Cassidy who cautions, "What scares me is everybody jumping on the crossover bandwagon. I don't want to see country music lose its identity. When Porter Wagoner starts doing disco, you start to worry."

At WAFL, the AM station last week gave up its adult contemporary/news/info format to go 100% simulcast with the I M country station.

The reason is both economic and the ratings, advises Dennis Hazzard, the program director. He also senses the problems in pleasing two groups of country fans. "It's hard programming country now. You have to take it on a per record basis.

The combined stations are playing such acts as Hank Williams Jr., George Jones and the Charlie Daniels Band, aimed at an age group "that's wider than it would be for a Top 40 station." It begins at 18 and heads up toward 60 (with the primary emphasis on 49).

As part of the change, WTHD-AM is changing its call letters to coincide with WAFL.

STEWART STRATEGY—Gary Stewart chats with journalist Bob Allen, right, during a recent Nashville Radio Workshop interview. The interview, part of RCA's promotional support of Stewart's new LP, "Cactus And A Rose," will be serviced to both radio and press as an open-end feature.

Heavy RCA Promotion On New Alabama 4-Man Unit

NASHVILLE—RCA's newest rookie addition, Alabama, is the subject of a marketing push that will involve radio airplay, advertising, merchandising and editorial campaigns culminating in a series of label showcases in key markets.

The coast-to-coast showcase tour begins Saturday (19) and covers regional retail accounts, radio and press personnel in Wheeling, W. Va., Wichita, Kan., Denver, Phoenix, Los Angeles, Dallas, Atlanta, Cincinnati and Detroit.

The basic thrust of the strategy is to familiarize industry and public awareness of Alabama, tied into the current success of the group's first RCA single, "Tennessee River," already at a starred 11 on the Billboard Hot Country Singles chart.

RCA has supplied limited-edition Alabama belt buckles and T-shirts designed with the album's cover art for promotional purposes, and is substituting a national radio time buy spotlighting selections from the debut LP.

RCA is employing two-by-two-foot point of purchase materials featuring the "My Home's In Alabama" LP cover along with a logo centerpiece. Also, the label is developing a videotape piece on the band which will be available shortly for use.

Additionally, Alabama held an open-ended interview recently which is being utilized at radio levels. Television exposure has begun with Alabama's appearances on "Pop Goes The Country" and "That Nashville Music."

Alabama members are Randy Owen, Jeff Cook, Teddy Gentry and Mark Herndon. Prior to its RCA signing, the group was on Dallas-based MDJ Records.

King And Willis Squeeze Honors

NASHVILLE—Pee Wee King and Vic Willis have been cited by the American Accordionists Assn. for their contributions in establishing the accordion as a country music instrument. The awards were presented at the group's recent week-long festival which featured contests in several musical categories.

King, coauthor of "Tennessee Waltz," popularized the accordion as leader of the Golden West Cowboys and still performs on the instrument as a single act. Willis is a member of the "Grand Ole Opry." Formerly a part of the Willis Brothers act, he now heads the Vic Willis Trio.

RABBITT RUN—Elektra artist Eddie Rabbitt performs a duet with banjoist Wendy Holcombe on his first network television special, aired on NBC.

Elektra Issuing Williams Songs In 3 Configurations

NASHVILLE—Elektra Records is releasing two Hank Williams Jr. songs in a trio for formats designed to cover all radio and jukebox formats.

The label is shipping a 12-inch disk of "If You Don't Like Hank Williams" from his current LP, "Habits Old And New," which is being serviced to AOR and pop radio stations. One side of the oversized disk contains the theeped version of the tune, the other is uncensored.

The label is simultaneously shipping an unbleeped just-for-jukeboxes release of "If You Don't Like Hank Williams," backed with "Outlaw Women," a track from Williams' second Elektra album, "Whiskey Bent And Hell Bound."

The third release on the artist will be a brand new single, "Old Habits," from his current LP. Williams is represented on the Billboard Hot Country LP chart with three Elektra LPs, "Family Tradition," "Whiskey Bent And Hell Bound" and "Habits Old And New."

Additionally, the Country Music Assn. will distribute an audio biography on Williams this month, titled "Rocking The Family Tradition." The 50-minute disk special features the singer in conversation about his career, his music and his family history.

It was written and produced by Ed A's director of media concepts, Ken Shearer, and marks the first time the CMA has ever offered a record profile to its 2,300 affiliate stations.

This recorded project is available to country radio and its servicing will be coordinated in Nashville by E/A executives Lwell Roswell and Jimmy Bowen, who is Williams' producer.

The prepackaged programming venture is designed to provide insight into country music, history and to focus on Williams' heritage and musical roots.

KIP KIRBY

Kari Will Debut Via 5-Act Roster

NASHVILLE—Kari Records makes its debut with five established artists already on its roster. According to Jerry Foster, in charge of the company's Nashville activities, the new label has signed Narvel Felts, David Rogers, Melba Montgomery, Diana Trask and Foster himself.

Other Kari artists are Roy Clausner, Debbie Clark and Freddie Waters. Waters, Foster says, is basically an r&b and pop performer.

Felts' first Kari single "Once the One You're With"/"Where There's a Will There's a Way"—has already been shipped to radio stations. The next one out will be Melba Montgomery's According to Foster, Kari releases will be handled by 22 distributors and pushed by independent promoters.

O'BRIEN RECORDS

Jack O' Brien Announces A New Release

"LITTLE" ROY WIGGINS with the CAROL LEE SINGERS

"WHAT MAKES MY STEEL GUITAR CRY"

b/w "Just Plain Country" (OB-321)

O'BRIEN RECORDS
P.O. Box 111846
Nashville, TN 37211
615 • 331-9686

Distributed By:
NATIONWIDE SOUND DISTRIBUTORS.
P.O. Box 23283
Nashville, TN 37202
615 • 385-2704

Nashville Scene

By KIP KIRBY

Nashville's infamous heat and humidity did nothing to dampen the spirits of more than 175 music industry guests at the sixth annual **House Of Gold** picnic on the Fourth of July. The popular yearly event is hosted by House Of Gold's president, **Bob Montgomery**, on his 15-acre estate out near Mt. Juliet (which is fast becoming known as "the home of Charlie Daniels"). Artists, songwriters, producers and publishers alike were on hand for softball, swimming, volleyball and horseshoes. Spotted in the crowd were **Razzy Bailey, John Conlee, Lobo, Exile** rocker **Mark Gray, Kenny O'Dell** and songwriters **Larry Keith, Larry Henley, Bobby Springfield** and **Jeff Silbar** of the publishing firm's staff.

DYNAMIC DILLON—Dean Dillon performs "What Good Is A Heart" at the recent RCA show at Fan Fair in Nashville.

A little farther south on the same day, **Willie Nelson** hosted **his** annual fry-in-the-sun event for an estimated 30,000-plus devoted fans. **Scene's** sources report that Nelson's appearance as a leading man in **"Honeysuckle Rose"** is a sizzler—and also that the music in the film (due out in August) is handled beautifully. Next for Nelson is a western with **Gary Busey**, followed by a film about songwriters with **Kris Kristofferson**. Another project, based on Willie's **"Red Headed Stranger"** theme, is tentatively slated for a year or so after these.

One unfortunate mix-up occurred during the Willie Nelson picnic that prevented the **Charlie Daniels Band** from its scheduled appearance. The group had played the night before, slept only two hours, then packed up all its equipment and chartered a flight down to a local Austin airstrip where it was supposed to be picked up and taken to the concert.

Charlie and his band sat out in the Texas sun for nearly an hour and a half waiting for a ride—which never came. By the time someone called them from the concert site, it was too late for Daniels & crew to perform, since they were due in another part of the country that same evening.

Then they found out that the small airport runway was too short for their plane (loaded with heavy equipment and crew members) to take off again. Fortunately some people enjoying a picnic nearby offered to shuttle Charlie and his group in their vans to another airstrip farther away where they finally were able to leave safely. The Austin crowd's reaction when it was informed that the Daniels Band wouldn't be performing at Willie's picnic proved how immensely disappointed people were, although no official explanation was ever made to explain what had actually happened and many fans ended up thinking mistakenly that Charlie had simply failed to show. Which is **certainly** not Daniels' style at all.

While **Don Everly** spends the summer touring in Europe with his new band, his brother **Phil** will be coming out with a record produced by L.A.-based **Michael Lloyd** (who's also the producer behind singer **Susie Allanson's** latest release, **"While I Was Makin' Love To You"**).

Country humorist **Dick Feller** informs **scene** that he just spent 20 days on tour throughout Southern England where, he says, "audiences are crazy about country music."

Moe Bandy participated recently in the **Texas Special Olympics** first money-raising event, appearing in a telethon and also two concerts in Houston which benefited the city's needy children.

Billboard SPECIAL SURVEY For Week Ending 7/19/80

Billboard® Hot Country Singles™

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer) Label & Number (Dist Label) (Publisher, Licensee)
★1	3	11	TRUE LOVE WAYS—Mickey Gilley (B. Petty, N. Holly) Epic 9-50876 (Wren, BMI/MPL Comm., ASCAP)
2	2	12	FRIDAY NIGHT BLUES—John Conlee (S. Throckmorton/B. VanHoy) MCA 41233 (Cross Keys/Tree, ASCAP, BMI)
★3	4	10	BAR ROOM BUDDIES—Merle Haggard And Clint Eastwood (M. Brown, C. Crofford, S. Dorff, S. Garrett) Elektra 46634 (Peso/Warner-Tamerlane/Bronco, BMI)
★4	7	9	DANCIN' COWBOYS—Bellamy Brothers (D. Bellamy) Warner/Curb 49241 (Famous Bellamy Bros., ASCAP)
★5	9	11	IT'S TRUE LOVE—Conway Twitty & Loretta Lynn (B. Goodrum) MCA 41232 (Chappell/Sailmaker, ASCAP)
6	1	11	YOU WIN AGAIN—Charley Pride (H. Williams) RCA 12002 (Fred Rose, BMI)
★7	10	8	CLYDE—Waylon Jennings (J.J. Cale) RCA 12007 (Johnny Bienstock, BMI)
8	8	11	THE BLUE SIDE—Crystal Gayle (D. Lasley, A. Willis) Columbia 1-11270 (Almo/ASCAP/Irving, BMI)
★9	11	8	TENNESSEE RIVER—Alabama (R. Owens) RCA 12018 (Buzzherb, BMI)
★10	13	8	STAND BY ME—Mickey Gilley (J. Leiber, M. Stoller, B.E. King) Asylum 46640 (Rightsong/Trio/ADT, BMI)
★11	16	8	WAYFARING STRANGER—Emmylou Harris (Traditional) Warner Bros. 49239 (Visa, ASCAP)
★12	14	9	SAVE YOUR HEART FOR ME—Jacky Ward (B. McDill) Mercury 57022 (Hall-Clement, BMI)
★13	17	7	IN AMERICA—The Charlie Daniels Band (C. Hayward, J.D. Gregorio, C. Daniels, J. Crain, F. Edwards, J. Marshall) Epic 9-50888 (Hat Band, BMI)
★14	15	9	IT'S OVER—Rex Allen Jr. (R. Allen Jr./J. Holcomb/D. Demarco) Warner Bros. 49128 (Boxer, BMI)
15	12	10	KAW-LIGA—Hank Williams Jr. (H. Williams, F. Rose) Elektra/Curb 46636 (Milene, ASCAP)
★16	22	5	DRIVIN' MY LIFE AWAY—Eddie Rabbitt (E. Rabbitt, D. Malloy, E. Stevens) Elektra 46656 (DebDave/Briarpatch, BMI)
★17	18	7	LEAVIN'S FOR UNBELIEVERS—Dottie West (R. Goodrum, B. Maher) United Artists 1352 (Welbeck/Blue Quill/Chappell/Sailmaker, ASCAP)
★18	20	7	SURE THING—Freddie Hart (N. Larkin, C. Conley) Sunbird 7550 (Meriark/Blue Moon/April, ASCAP)
★19	21	8	OVER—Leon Everette (J. Foster, B. Rice) Orlando 107 (PMS) (Jack & Bill, ASCAP)
★20	23	5	COWBOYS AND CLOWNS/MISERY LOVES COMPANY—Ronnie Milsap (S. Dorff, G. Harju, L. Herbstritt, S. Garrett, J. Reed) RCA 12006 (Lowery, BMI)
★21	25	4	LOVE THE WORLD AWAY—Kenny Rogers (B. Morrison, J. Wilson) UA 1359 (Southern Nights, ASCAP)
★22	24	7	I'M GONNA LOVE YOU TONIGHT (In My Dreams)—Johnny Duncan (W. Holyfield) Columbia 1-11280 (Maplehill/Vogue, BMI)
★23	30	6	WE'RE NUMBER ONE—Larry Gatlin and The Gatlin Brothers Band (L. Gatlin) Columbia 1-11282 (Larry Gatlin, BMI)
★24	29	6	(You Lift Me) UP TO HEAVEN—Reba McEntire (B. Zerface, J. Zerface, B. Morrison, J. MacRae) Mercury 57025 (Southern Nights, ASCAP/Combine, BMI)
25	5	15	HE STOPPED LOVING HER TODAY—George Jones (B. Braddock, C. Putnam) Epic 9-50867 (Tree, BMI)
★26	27	8	TAKE ME, TAKE ME—Rosanne Cash (R. Sykes) Columbia 1-11268 (Serendipity, BMI)
★27	31	5	CRACKERS—Barbara Mandrell (K. Fleming, D.W. Morgan) MCA 41263 (Pi-Gem, BMI)
★28	38	4	I'VE NEVER SEEN THE LIKES OF YOU—Conway Twitty (B. McDill, W. Holyfield) MCA 41271 (Hall-Clement/Maplehill/Vogue, BMI)
29	6	12	MIDNIGHT RIDER—Willie Nelson (G. Allman) Columbia 1-11257 (No Exit, BMI)
★30	34	7	NAKED IN THE RAIN—Loretta Lynn (B. Cannon, R. Starr) MCA 41250 (Sabal/Sawgrass, ASCAP, BMI)
★31	37	8	WHAT GOOD IS A HEART—Dean Dillon (D. Dillon) RCA 12003 (Pi-Gem, BMI)
32	33	9	HERE COMES THAT FEELING AGAIN—Don King (B.R. Stegall/S. Harris) Epic 9-50877 (Blackwood/Vector, BMI)
★33	39	5	MAKING PLANS—Porter Wagoner and Dolly Parton (J. Russell, B. Morrison) RCA 11983 (Sure Fire, BMI)
★34	44	4	THAT LOVING YOU FEELING AGAIN—Roy Orbison & Emmylou Harris (R. Orbison, C. Price) Warner Bros. 49262 (Acuff-Rose, BMI)
★35	45	3	MISERY AND GIN—Merle Haggard (J. Durrill, S. Garrett) MCA 41255 (Peso, Bronco, BMI)
★36	40	7	YOU'VE GOT THOSE EYES—Eddy Raven (E. Raven, D. Powelson) Dimension 1007 (Milene, ASCAP)
★37	41	5	WHEN YOU'RE UGLY LIKE US—George Jones and Johnny Paycheck (D. Goodman, R. Schulman) Epic 9-50891 (Pi-Gem, BMI)
38	19	13	YOUR BODY IS AN OUTLAW—Mel Tillis (B. Rabin) Elektra 46620 (Sawgrass, BMI)
39	28	9	HONKY TONK STUFF—Jerry Lee Lewis (J. Chestnut) Elektra 46642 (Chestnut House, BMI)
★40	43	5	TRY IT ON—Stephanie Winslow (M. Chapman, N. Chinn) Warner/Curb 49257 (Chinnichap, BMI)
★41	49	4	THAT'S WHAT I GET FOR LOVING YOU—Eddy Arnold (B. Springfield) RCA 12039 (House of Gold, BMI)
★42	47	5	A HEART'S BEEN BROKEN—Danny Wood (C. Stewart, D. Wood) RCA 11968 (Hall-Clement, Upstart, BMI)
43	26	14	TRYING TO LOVE TWO WOMEN—The Oak Ridge Boys (S. Throckmorton) MCA 41217 (Cross Keys, ASCAP)
44	32	17	ONE DAY AT A TIME—Cristy Lane (M. Wilkin, K. Kristofferson) United Artists 1342 (Buckhorn, BMI)
★45	58	4	I'M HAPPY JUST TO DANCE WITH YOU—Anne Murray (J. Lennon, P. McCartney) Capitol 4878 (Maclen, BMI)
46	48	5	GET A LITTLE DIRT ON YOUR HANDS—David Allan Coe and Bill Anderson (B. Anderson) Columbia 1-11271 (Champion/Tree, BMI)
★47	57	3	IT'S TOO LATE—Jeanne Pruett (Bourke, Dobbins, Wilson) IBC 10 (Chappell, ASCAP)
48	50	6	CACTUS AND A ROSE—Gary Stewart (C. Moman, B. Emmons) RCA JH 11960 (Baby Chick, BMI)
★49	55	4	NATURAL ATTRACTION—Billie Jo Spears (D. Linde, A. Rush) U.A. 1358 (Combine, BMI)
50	51	6	SEA CRUISE—Billy "Crash" Craddock (H.P. Smith, J. Vincent) Capitol 4875 (Cotillion, BMI)
51	52	8	JUST GIVE ME WHAT YOU THINK IS FAIR—Rex Gosdin And Tommy Jennings (R. Gosdin, V.L. Haywood, F. Twill) Sabre 4520 (Window, BMI)
★52	56	4	SUE—Tommy Overstreet (A.C. Little) Elektra 46658 (Sea Dog, ASCAP)
★53	59	4	HAVEN'T I LOVED YOU SOMEWHERE BEFORE—Joe Stampley (J. Hodges, C. Moore, D. Hodges) Epic 9-50893 (Brandwood/Mullet, BMI)
★54	64	4	GOOD LOVIN' MAN—Gail Davies (G. Davies) Warner Bros. 49263 (Dickerson/Beechwood/Sister John, BMI)
★55	63	3	THE LAST COWBOY SONG—Ed Bruce (E. Bruce, R. Peterson) MCA 41273 (Tree, BMI/Gingham, ASCAP)
★56	65	4	THANK YOU EVER-LOVIN'—Kenny Dale (K. O'Dell) Capitol 4882 (Hungry Mountain, BMI)
★57	79	2	CHARLOTTE'S WEB—The Statler Brothers (C. Crofford, J. Durrill, S. Garrett) Mercury 7031 (Peso/Dutchess, BMI)
★58	66	3	EVEN COWGIRLS GET THE BLUES—Lynn Anderson (R. Crowell) Columbia 1-11296 (Visa, ASCAP)
59	60	5	WE'RE BACK IN LOVE AGAIN—Johnny Russell (G. Martin, S. Throckmorton) Mercury 57026 (Tree, BMI)
★60	69	3	LONG DROP—Roy Head (P. Pickford) Elektra 46653 (Warner Bros., ASCAP)
★61	75	2	LET'S KEEP IT THAT WAY—Mac Davis (C. Putnam, B. VanHoy) Casablanca 2286 (Tree, BMI)
★62	72	3	THE EASY PART'S OVER—Steve Wariner (J. Foster, B. Rice) RCA 12029 (Jack And Bill, ASCAP)
★63	73	3	MY GUY—Margo Smith (W. Robinson) Warner Bros. 49250 (Jobete, ASCAP)
★64	74	3	HELLO DADDY, GOOD MORNING DARLING—Mel McDaniel (Dunn, Anders, Linerd, Murrah, Stegall) Capitol 4886 (Blackwood/Magic Castle/Con Brio/Wiljex, BMI, ASCAP)
★65	NEW ENTRY		THE BEDROOM—Jim Ed Brown & Helen Cornelius (R. Allison, R. Muir) RCA 12037 (Rondance, BMI/Ron Muir, ASCAP)
★66	NEW ENTRY		LOOKIN' FOR LOVE—Johnny Lee (W. Mallett, P. Ryan, B. Morrison) Asylum 41004 (Southern Nights, ASCAP)
★67	77	2	DON'T PROMISE ME ANYTHING—Brenda Lee (J. Hinson) MCA 41270 (Goldline, ASCAP)
68	71	4	COWBOYS ARE COMMON AS SIN—Max D. Barnes (M.D. Barnes) Ovation 1149 (Plum Creek/Blue Lake, BMI)
★69	78	2	HE'S OUT OF MY LIFE—Johnny Duncan and Janie Fricke (T. Bahler) Columbia 1-11312 (Fiddleback, Pass, Kidada, BMI)
70	35	13	LOSING KIND OF LOVE—Lacy J. Dalton (L.J. Dalton, M. Sherrill) Columbia 1-11253 (Algee, BMI)
★71	80	2	LOVE GOES TO HELL WHEN IT DIES—Wayne Kemp (W. Kemp, S. Lyons) Mercury 57023 (Tree, BMI)
★72	83	2	BRING IT ON HOME—Big Al Downing (A. Downing, W. Burdette, J. Martin) Warner Bros. 49270 (Al Gallico/Metaphor, BMI)
★73	81	2	THE FRIENDLY FAMILY INN—Jerry Reed (L.G. Lukes, B.G. Marsh) RCA 12034 (Guitar Man, BMI)
★74	84	2	ONE MAN'S TRASH—Marty Robbins (D. Winter, D. Winter Jr.) Columbia 1-11291 (Mariposa, BMI)
★75	86	2	LET ME BE THE ONE—Billy Walker & Barbara Fairchild (J. Hinson) Paid 102 (Goldline, ASCAP)
★76	NEW ENTRY		LOVE IS ALL AROUND—Sonny Curtis (S. Curtis) Elektra 46663 (Mark Three, BMI)
★77	NEW ENTRY		HEART OF MINE—Oak Ridge Boys (M. Foster) MCA 41280 (Silverline, BMI)
★78	NEW ENTRY		OLD FLAMES CAN'T HOLD A CANDLE TO YOU—Dolly Parton (P. Sebert, H. Moffett) RCA 12040 (Right Song, BMI)
79	36	12	LET'S PUT OUR LOVE IN MOTION—Charly McClain (B. Morrison, J. MacRae, L. Rogers) Epic 9-50873 (Southern Nights, ASCAP)
80	82	3	HOW FAR DO YOU WANT TO GO—Ronnie McDowell (B. Killen, R. McDowell) Epic 9-50895 (Tree, Strawberry Lane, BMI)
★81	NEW ENTRY		TEXAS TEA—Orion (B. Peters) Sun 1153 (Shelby Singleton, BMI)
★82	87	2	THERE'LL BE NO TEARDROPS TONIGHT—Vassar Clements (Williams) Flying Fish 4004 (Fred Rose, BMI)
83	53	9	NO WAY TO DROWN A MEMORY—Stoney Edwards (C. Wayne) Music America 107 (NSD) ([illegible], BMI)
★84	NEW ENTRY		BEGGIN' FOR MERCY—Louise Mandrell (C. Putnam, M. Kosser) Epic 9-50896 (Tree, BMI/Cross Keys, ASCAP)
★85	NEW ENTRY		MAY I BORROW SOME SUGAR FROM YOU—John Wesley Ryles (C. Moman, B. Emmons) MCA 41278 (Vogue/Baby Chick, BMI)
★86	NEW ENTRY		THE LAST FAREWELL—Mike Man (J. Eagan) BSD 49 (Baby Bun, BMI)
87	54	7	SONG OF THE PATRIOT—Johnny Cash (M. Robbins, S. Milete) Columbia 1-11283 (Kaysey, SESAC/Mariposa, BMI)
88	91	2	A GOOD LOVE IS LIKE A GOOD SONG—Nancy Reed (J.C. Kelly) Calico 16425 (Portofino & Autoyelles, ASCAP)
89	89	2	IT'LL COME BACK—Red Sovine (G. Martin) Gusto 9030 (Tree, BMI)
90	88	3	THERE'S NOBODY LIKE YOU—Ken Varny (R. Miller) A. 505 (C.M.S.) (Roger Miller, BMI)
91	46	15	TAKE ME IN YOUR ARMS AND HOLD ME—Jim Reeves & Deborah Allen (C. Walker) RCA 11946 (Rightsong, BMI)
92	68	14	HE WAS THERE (When I Needed You)—Tammy Wynette (S. Richards) Epic 9-50868 (First Lady/Muscle Shoals, BMI)
93	93	2	WHY DON'T YOU GO TO DALLAS—Peggy Sue (D. Landon, J. Landon) Door Knob 80131 (Chip 'N' Dale, Jana, ASCAP)
94	94	2	THE GREATEST LOVE AFFAIR—Chuck Woolery (B. Sherrill, M. David) Epic 9-50897 (Algee/Mack David, BMI, ASCAP)
95	61	15	MY HEART/SILENT NIGHT (After The Fight)—Ronnie Milsap (J. Schweers, C. Quillen, D. Pfrimmer) RCA 11952 (Chess, ASCAP/Pi-Gem, BMI)
96	62	15	TELL OLE I AIN'T HERE—Moe Bandy & Joe Stampley (W. Kemp) Columbia 1-11244 (Tree, BMI)
97	67	7	THIS IS TRUE—Steve Douglas (M. McGill) Demon 1954 (NSD) (Jiffy One, BMI)
98	76	14	TOO OLD TO PLAY COWBOY—Razzy Bailey (D. Morrison, D. Bailey) RCA 11954 (House Of Gold/Cross Keys, BMI, ASCAP)
99	42	16	SMOOTH SAILIN'—T.G. Sheppard (S. Throckmorton, C. Putnam) Warner/Curb 49214 (Tree, BMI)
100	70	6	THE STONES ARE FULL OF ROSES—"Blackjack" Jack Grayson (T. Purvis, J. Grayson) Hitbound HB 4503 ([illegible] ASCAP/[illegible] BMI)

Willie Nelson's July 4 Picnic Attracts 30,000

• *Continued from page 32*

until he closed the show near midnight. Moreso than at any previous Nelson picnic—that has ranged in sites from Dripping Springs to Bryan—Nelson gave himself to his fans, staying onstage act, after act, after act, often making himself available for instrumental backup or vocal duets and background vocalizing

Among those that followed the Moses of Texas Music were Ray Price, Asleep At The Wheel, Merle Haggard, Delbert McClinton, Ernest Tubb, Faron Young, Don Bowman, Hank Cochran, Leon Russell (sporting a new shorter hairstyle and old rock'n'blues vocal stylings), fiddlin' Frenchie Burke, Johnny Paycheck and the Geezinslaws.

Tickets at $12.50 for advance and $15 for day-of-show, resulted in advance sales of some $17,000. The high costs of security and staging usually result in a nonprofit situation for the Nelson fests, but the healthy crowd could turn the red ink black this year

With brains baked by beer, bad sun and drugs, the crowd soon was mellowed out, rising sporadically to its feet to applaud, yell or meet neighbors, many of them in tents, and many of them from as far away as California, Florida and New England Texas, United States and Confederate flags ruled the turf, but an occasional maple leaf flag indicated that Canada had come to Texas for what could be the last Nelson picnic

More than 12 hours of redhot music under scorching skies produced overdoes of all types: booze, drugs, sun, music Some 300 persons hit the Texas dust and required medical treatment, with ailments ranging from heat exhaustion to cardiacs Security and first aid were swift, efficient, and, perhaps, life saving. It was a credit to the organization of this event that had been so disorganized in many of the previous years

Some skirmishes, usually prodded by the dropouts of the drug society, occasionally marred the proceedings, but for a crowd of this magnitude, the overall mood was one of predominant pleasure

The picnic produced an audio/visual overdose that is comprehensible in positive terms only to Willie Nelson and/or country music devotees

DANIELS JAMS—Charlie Daniels and Roy Acuff team to perform the veteran "Grand Ole Opry" host's theme song, "The Wabash Cannonball" during a recent broadcast.

And the state of Texas was crammed with this growing breed that included many Lone Star staters and fellow music travelers that migrated here from, literally, across the world.

The breed should be breeding again soon, due to the success of Nelson's burgeoning movie career that began with an appearance in "The Electric Horseman" with Robert Redford and Jane Fonda, and gets a mainline shot with "Honeysuckle Rose."

The festival again underscored the growing favor toward country music by the younger demographic group. The median age was less than 21, with extremes ranging from prepuberty to golden oldies.

"These picnics won't be held on an annual basis any more," commented Nelson in an interview "It just takes too much time," he admits, leaving the door open for sporadic picnics that have become a Texas tradition

This grand Texas waltz that was so ragged in the beginning, so ratty in the mid-years, and so right at the end, may go the way of other lost Texas traditions

Yet, Nelson is prodded not by reason—but by music and the music that will be missing July 4, 1981, just might be so silent that it deafens Nelson, prodding him to schedule a 1982 picnic.

Otherwise, the lyrics of the Ed Bruce record, "The Last Cowboy Song," (on which Nelson sings) could be paraphrased to carve the epitaph of something bad that finally became good

"This is the last cowboy song/the end of an eight-year waltz/the voices sound sad as they're singing along/another piece of America's lost."

JENNINGS ON ABC SPECIAL

NASHVILLE—RCA artist Waylon Jennings is slated to do his first television special. Wife Jessi Colter and actor James Garner costar in the show, set to air next November on ABC

Shot entirely on location, the sets range from a deserted train depot to a recording studio. Features include a car race between Garner and Jennings and concert sequences filmed at Mr Lucky's Club in Phoenix and Denver's Red Rock Amphitheatre.

According to producer Jack Thompson, the special will be tailored to fit Jenning's image. Thompson, a long-time friend of Jennings, and production partner Bill Booker are working with Texas writer Bart LaRue on the script

Until shooting begins in late July, Jennings continues to tour in support of his new LP, "Music Man," and the album's hit single, "Clyde." "Music Man" also contains the theme from the CBS series, "Dukes Of Hazzard," which Jennings narrates.

Chart Fax

By SHARON ALLEN

Mickey Gilley not only hes the No 1 single on this week's chart, but has the distinction of having two seperete singles in the top 10 et the same time on Billboard's Hot Country Singles chart One record—"True Love Ways"—holds the No 1 position while "Stand By Me" the single released from the "Urban Cowboy" soundtrack, is starred 10 An interesting factor is that both records were produced by Jim Ed Norman, though releesed on seperete lebels

"Bar Room Buddies" by **Merle Heggerd and Clint Eastwood** is a potential No 1 candidate, now at starred 3 elter 10 weeks on the cherts

RCA's hot new act, **Alabama,** breaks the top 10 with "Tennessee River" For the first time in his career, **Leon Everette** is breaking the top 20 with his latest single "Over"

Jumping the longest span, from 79 to 57, is the **Statler Brothers**—other big jumps are by **Mac Davis,** from 75 to 61, end **Anne Murray,** from 58 to 45 Moving 10 notches eech are—**Conway Twitty, Roy Dibison & Emmylou Harris, Merle Heggard, Jeanne Pruett, Gail Davies, Steve Wariner, Margo Smith** end **Mel McDeniel.** As the title proves, "I'll Come Back," after six years, the single by **Red Sovine** reappears on Billboard's singles chart at 89 The song reached 16 in 1974

Highest debut this week at starred 65 is **Jim Ed Brown & Helen Cornelius** with "The Bed room" **Johnny Lee** entered the chert et sterred 66, having been edded by a whopping number of stations across the country

KLAK AM was recently honored for 25 years of service to the country music industry when the Country Music Foundetion of Colorado presented it with an eward for meintaining the same format for 25 years

Not to be easily disturbed **Weylon Jennings** holds the No 1 position on Billboard's Hot Country LP chart After 50 weeks of chart ection "¾ Lonely" by **T.G. Sheppard** still takes the biggest jump—14 notches—this week Other prime movers are—**Hank Williems Jr., Alabama** and **Don Williems.** It's interesting to note that **Kenny Rogers'** "Ten Years Of Gold" is still holding a strong 23 position elter 130 weeks of chart action New entries include **Eddie Rabbitt** at starred 42, **Mickey Gilley** et sterred 43, and joining **Larry Gatlin's** two current Hot Country LPs is his letest "The Pilgrim," entering the chert at starred 53

Award To Walker

NASHVILLE—Jo Walker, executive director of the Country Music Assn is the recipient of the seventh annual International Fan Club Organization Tex Ritter Award.

At the award presentation, Loudilla Johnson, organization copresident, commended Walker for her contribution to CMA and Fan Fair

Tex Ritter's wife, Dorothy, and son, Tom, were among those in attendance.

Billboard® Hot Country LPs™

Billboard SPECIAL SURVEY For Week Ending 7/19/80

© Copyright 1980, Billboard Publications, Inc No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher

★ STAR Performer—LP's registering greatest proportionate upward progress this week

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★1	1	7	MUSIC MAN — Waylon Jennings, RCA AHL1 3602	39	33	55	FAMILY TRADITION — Hank Williams Jr, Elektra/Curb 6E 194
★2	3	9	URBAN COWBOY — Soundtrack, Asylum DP 90002	40	48	6	A LEGEND AND HIS LADY — Eddie Arnold, RCA AHL1 3606
3	5	8	ROSES IN THE SNOW — Emmylou Harris, Warner Bros BSK 3422	41	38	85	WILLIE AND FAMILY LIVE — Willie Nelson, Columbia KC 2 35642
4	4	20	THERE'S A LITTLE BIT OF HANK IN ME — Charley Pride, RCA AHL1 3548	★42	NEW ENTRY	1	HORIZON — Eddie Rabbitt, Elektra 6E 276
5	2	14	GIDEON — Kenny Rogers, United Artists LOO 1035	★43	NEW ENTRY		THAT'S ALL THAT MATTERS — Mickey Gilley, Epic JE 36492
6	6	64	GREATEST HITS — Waylon Jennings, RCA AHL1 3378	44	40	63	BLUE KENTUCKY GIRL — Emmylou Harris, Warner Bros BSK 3318
★7	11	4	HABITS OLD AND NEW — Hank Williams Jr, Elektra/Curb 6E 278	45	29	20	HEART & SOUL — Conway Twitty, MCA 3210
8	8	17	COAL MINER'S DAUGHTER — Soundtrack, MCA 5107	46	54	19	SPECIAL DELIVERY — Dottie West, United Artists LT 1000
9	9	5	SAN ANTONIO ROSE — Willie Nelson and Ray Price, Columbia 36476	47	46	36	CLASSIC CRYSTAL — Crystal Gayle, United Artists LOO 982
10	7	16	MILSAP MAGIC — Ronnie Milsap, RCA AHL1 3563	48	56	8	MILLION MILE REFLECTIONS — The Charlie Daniels Band, Epic JE 36751
11	10	14	IT'S HARD TO BE HUMBLE — Mac Davis, Casablanca NBLP 7207	49	45	8	HEART OF THE MATTER — The Kendalls, Ovation OV 1746
12	12	17	LACY J. DALTON — Columbia NJC 36322	50	52	8	THE BEST OF DON WILLIAMS VOL. II — Don Williams, MCA 3096
★13	19	6	MY HOME'S IN ALABAMA — Alabama, RCA AHL1 3644	51	59	7	ONE MAN, ONE WOMAN — Jim Ed & Helen, RCA AHL1 3562
14	14	6	BRONCO BILLY — Soundtrack, Elektra 5E 512	52	47	4	WAYLON AND WILLIE — RCA AFL1 2686
15	16	13	ASK ME TO DANCE — Cristy Lane, United Artists LT 1023	★53	NEW ENTRY		THE PILGRIM — Larry Gatlin, Columbia PC 36541
16	13	84	THE GAMBLER — Kenny Rogers, United Artists UA LA 934 H	54	41	42	MISS THE MISSISSIPPI — Crystal Gayle, Columbia JC 36203
17	15	43	KENNY — Kenny Rogers, United Artists LWAK 979	55	42	41	JUST GOOD OL' BOYS — Moe Bandy & Joe Stampley, Columbia JC 36202
18	17	11	DOLLY DOLLY DOLLY — Dolly Parton, RCA AHL1 3546	56	44	11	LOVELINE — Eddie Rabbitt, Elektra 6E 181
19	18	41	STRAIGHT AHEAD — Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250	57	61	2	THE CHAMP — Moe Bandy, Columbia JC 36487
20	22	115	STARDUST — Willie Nelson, Columbia JC 35305	58	63	36	WHAT GOES AROUND COMES AROUND — Waylon Jennings, RCA AHL1 3493
21	24	10	SOMEBODY'S WAITING — Anne Murray, Capitol SOO 12064	59	49	20	SHRINER'S CONVENTION — Ray Stevens, RCA AHL1 3574
22	21	20	TOGETHER — The Oak Ridge Boys, MCA 3220	60	69	26	ENCORE! — Jeanne Pruett, IBC 1001
23	20	130	TEN YEARS OF GOLD — Kenny Rogers, United Artists UA LA 835 H	61	65	21	CRYING — Stephanie Winslow, Warner/Curb BSK 3406
24	25	36	THE BEST OF EDDIE RABBITT — Elektra 6E 235	62	66	20	DANNY DAVIS & WILLIE NELSON WITH THE NASHVILLE BRASS — RCA AHL1 3549
★25	34	36	PORTRAIT — Don Williams, MCA 3192	63	53	25	THE BEST OF THE STATLER BROTHERS RIDES AGAIN VOL. II — Mercury SRM 15024
★26	39	4	FRIDAY NIGHT BLUES — John Conlee, MCA 3246	64	60	15	LOVE HAS NO REASON — Debby Boone, Warner/Curb BSK 3403
27	26	12	THE WAY I AM — Merle Haggard, MCA 2339	65	67	5	NEW YORK WINE AND TENNESSEE SHINE — Dave Rowland and Sugar, RCA AHL1 3623
28	32	67	THE OAK RIDGE BOYS HAVE ARRIVED — MCA AY 1135	66	68	2	I'VE SOMETHING TO SAY — David Allan Coe, Columbia JC 36489
29	23	27	THE ELECTRIC HORSEMAN — Soundtrack, Columbia JS 36327	67	51	35	WILLIE NELSON SINGS KRISTOFFERSON — Willie Nelson, Columbia JC 36158
30	27	36	WHISKEY BENT AND HELL BOUND — Hank Williams Jr, Elektra/Curb 6E 237	68	55	13	FAVORITES — Crystal Gayle, United Artists LOO 1034
31	31	2	LARRY GATLIN AND THE GATLIN BROTHERS BAND — Columbia JC 36488	69	57	3	THE BEST OF JERRY JEFF WALKER — MCA 5123
32	28	6	YOUR BODY IS AN OUTLAW — Mel Tillis, Elektra 6E 271	70	58	17	LORETTA — Loretta Lynn, MCA 3217
33	36	4	OUTLAWS — Waylon Jennings, RCA AFL1 1321	71	62	8	THE BEST OF THE STATLER BROTHERS — The Statler Brothers, Mercury SRM 1 1037
34	30	21	YOU CAN GET CRAZY — Bellamy Brothers, Warner/Curb BSK 3408	72	64	38	I'LL ALWAYS LOVE YOU — Anne Murray, Capitol SOO 12112
35	43	9	DALLAS — Floyd Cramer, RCA AHL1 3613	73	71	18	AUTOGRAPH — John Denver, RCA AQL1 3449
★36	50	50	3/4 LONELY — T.G. Sheppard, Warner/Curb BSK 3353	74	72	8	RIGHT OR WRONG — Rosanne Cash, Columbia JC 36155
37	37	2	ONLY LONELY SOMETIMES — Tammy Wynette, Epic JE 36485	75	70	8	DON'T LET ME CROSS OVER — Jim Reeves, RCA AHL1 3454
38	35	16	DOWN & DIRTY — Bobby Bare, Columbia JC 36323				

Committee Of Video Music Execs

• Continued from page 6

• John Weaver, a partner in Keef & Co., a London and Los Angeles-based independent video production company.

• Roger Pryor, general manager, Sony Digital Audio, San Francisco.

• Don Biederman, music industry attorney, Mitchell, Silberberg & Knupp, Los Angeles.

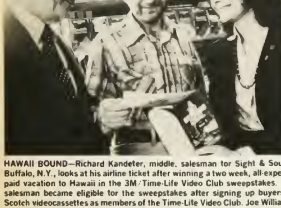
• Paul Flattery, producer, GTI Video, Los Angeles.

Additional advisors will be added shortly. They will be working with Jim McCullaugh, Billboard Sound Business/Video editor and conference chairman.

Among some of the expected agenda topics are: how record labels are specifically taking a more active role in video music programming; an update on current and future studio/video technologies; global video programming and distribution updates, the legal issues facing the video entertainment industry in the U.S., the U.K. and other world markets; video piracy; the interaction of producers, technical experts and other creators of the medium, and how artist managers and artists themselves, are taking a more active role in shaping their own video futures.

One new element at the conference this year will be an exhibit area geared towards manufacturers and suppliers of hardware and software.

Evening video showcases—a representative sampling of the most recent work of video music producers from record labels, independent producers and managers—are expected to also be repeated.



HAWAII BOUND—Richard Kandeter, middle, salesman for Sight & Sound, Buffalo, N.Y., looks at his airline ticket after winning a two week, all-expense paid vacation to Hawaii in the 3M/Time-Life Video Club sweepstakes. The salesman became eligible for the sweepstakes after signing up buyers of Scotch videocassettes as members of the Time-Life Video Club. Joe Williams, 3M magnetic audio video products division national sales manager, and Meryl Moskowitz, assistant marketing manager, look on.

Pfanstiehl Needles and Plentone Accessories give you sound profits for these sound reasons:

We Give You

ONE SOURCE FOR: Phono needles and cartridges, accessory lines — audio, telephone, CB, tape and record care. Largest inventory in the industry makes you first with the latest.

SALES SUPPORT: The most complete catalogs in the business. A wide variety of sales aids, displays and merchandisers.

FACTORY SUPPORT: Most orders shipped within 24 hours of receipt. Most knowledgeable representatives in the industry.

HIGH PROFIT MARGINS: Substantial dealer mark ups. High profits from a minimum of store space.

WRITE US TODAY ON YOUR LETTERHEAD FOR COMPLETE INFORMATION.
PFANSTIEHL Dept. 1, 3300 Washington St., Waukegan, IL 60085

Media Home Entertainment 1st In Europe

By GEORGE KOPP

LOS ANGELES Media Home Entertainment, recently the first American home video software supplier to duplicate its Canadian product in Canada, is now the first in Western Europe.

Media has contracted with Kays Labs of London to duplicate its masters there for distribution of cassettes to the Common Market countries.

By the end of July, says Media president Ron Safinick, his firm will have a similar arrangement in Australia, and within the next 60 days in South American and Japan as well.

The Japanese deal, unlike those arranged in the other parts of the world, will be a joint venture with "a major Japanese corporation," Safinick says. "We're negotiating with three companies, each doing business in the hundreds of millions of dollars a year."

"The Japanese market is the biggest in the world," Safinick says. "You're talking about 1.5 million VCRs, about 100,000 more than the U.S."

The duplication deals have meant big sales increases to Media, according to Safinick. "Since we opened the Canadian operation in April we've seen our business there go up 50%. Overall we've had a 30% increase this year."

Media Home Entertainment is one of the biggest suppliers of music-oriented video programming. Safinick claims that half of all foreign sales are music tapes rather than feature films. Media has such artists as Kool & the Gang, Jimi Hendrix and Alice Cooper in its catalog.

"We're moving even more heavily into rock," says Safinick. "It's perfect for the foreign market. They love it and there's no language problem."

Media's foreign duplication deals mean that the company no longer has to pay duty on its end product cassettes.

The savings here are reflected in the retail prices of cassettes in foreign markets. Media's biggest seller in Canada, feature film "Halloween," lists there for $39.95. The average price for a feature film in Canada is about $65, says Safinick.

(Continued on page 44)

Electro-Voice Links To Journey On Tour

CHICAGO—Popular Columbia Records group Journey and sound reinforcement firm Electro-Voice are involved in a joint promotion built around the rock group's upcoming tour.

Almost all the equipment used by the band is supplied by Electro-Voice.

According to Chuck Gring, music product sales manager for E-V, Journey concert tickets will be available to select E-V dealers located near tour stops. Plans also have been made for group members to appear at in-store drawings for ticket prizes.

NEW SPEAKER—Tie-clad Dr. Sidney Harman chats with JBL employes at company festivities in Northridge, Calif., to celebrate his re-acquisition of the speaker manufacturer and various distribution companies from Beatrice Foods. Audio pioneer Harman had been negotiating with Beatrice for several months. Effective Aug. 4, Jerry Kalov, president of Jensen Sound, becomes the new president of JBL. Herbert Paige, president of JBL for the last year, resumes his duties as president of Harman International Industries.

HOME VIDEO FIELD

London Groups Set Up Antipiracy Organization

LONDON In an effort to counter and police the piracy building within the home video industry, the British Broadcasting Corp., the Independent Television Authority and the film industry here are setting up a joint protective organization.

The move reflects the growing fears of video copyright holders about the international buildup of black market and piracy activity in videotapes.

At a recent meeting here, Bryon Parkin, managing director of BBC Enterprises, spoke of a corporation alarm at an offer of cassettes of any BBC program being available at a day's notice in Tunisia at a cost of approximately $30 a tape. The seller was said to be ignorant of copyright laws and to be based in the north of England.

Parkin emphasized the problems of establishing a "proper market" in video because scales of royalties were not being settled officially.

He is willing, he indicated, to offer an initial two-year deal to the various unions, so the market can be tested.

In that event, the BBC is negotiating with 3M to make and distribute BBC programs on a world level.

"I maintain that the only way of combating pirates is to put out a legitimate product so that people can buy it," he states.

We meet the production equipment needs of the tape and record industry worldwide.

audio
AUDIOMATIC CORPORATION
World Headquarters
1290 Avenue of the Americas
New York, NY 10019
Telephone 212-582-4870
Telex 12-6419

Audiophile Recordings

SUNKEN CATHEDRAL—Jackson Berkey, piano, American Gramaphone Records AG361, distributed by Precision Sound Marketing, $12.98 list.

"Fresh Aire" super-analog rock-classical fusion albums from this company have featured Berkey's keyboard work and now he debuts as a solo classical recitalist in this cleanly processed direct disk. Familiar Debussy and Rachmaninoff pieces are played reasonably well, but it is Vincent Persichetti's compact, modernistic Piano Sonata No 9, in what appears to be a world premiere recording, that steals the show. Berkey has studied this piece with the composer and the spiky, percussive writing best shows off the transient handling capability of the direct disk process.

* * *

STRICTLY FOR THE BIRDS—Yehudi Menuhin & Stephane Grapelli, Angel Digital, DS37710, distributed by Capitol, $10.98 list.

The listener has to fight his way through a dense electronic haze created by artificial reverberation to enjoy this music. The "enhancement" is poured in an extra thick dosage over the performers we most eagerly wish to hear, and serves to remove the violin sound from remotely anything approximating a real instrument. The album title says it all about this production.

BEETHOVEN: PIANO CONCERTOS NOS. 1 & 2—Lupu, Israel Philharmonic, Mehta London Digital LDR10006, distributed by Polygram, $9.98 list.

A forward-thrusting and three-dimensional piano in this digital album's biggest sonic excitement, providing an intimate, highly detailed picture of the instrument. It's therefore somewhat disconcerting that the orchestral pickup is remote and rather one-dimensional, and that one is regularly aware of this disparity. Romanian pianist Radu Lupu plays well, but not with the highly cultivated style that distinguishes the great Beethovenians. Recommended mostly for robust, exceptionally clear piano reproduction.

Overture Studios, Hollywood, California

S/T Duping Corp. Now Expanding

NEW YORK—Expansion of services and facilities are underway at S-T Videocassette Duplicating Corp., a division of Video Corp. of America, and jointly owned by Sony Corp. of America.

The expansion program, according to William Follet, general manager, includes a new in-house printing service, including the installation of a computgraphic system and a modified Xerox 9200 to accommodate their printing needs.

Also, a "duplication center" includes new equipment. The present capacity of 400 machines will be almost doubled when the additions have been completed. An enlarged "hub" will be comprised of all video duplication and playback equipment, including VHS, Beta and U-Matic.

Increased production has also necessitated plans for a new building on the present S/T site in Leonia, N.J. The new plant will double the existing space capacity of 32,000 square feet. This undertaking is expected to be completed in a year and will house a storage unit, a fulfillment service section, a printing facility and a packaging department.

24 Tracks On Truck Rolling In California

SANTA BARBARA—Western Audio-Visual Entertainment Services here has developed a 24-track mobile recording unit housed completely in a sound-proofed 28-foot semi-truck.

Equipment in the truck includes a 32 in/32 out Neve console, Studer tape machines, 24 channels of Dolby, Altec Super Red/Mastering Lab monitors, two AKG BX20 reverb units, UREI, Eventide and Orban outboard equipment, CCTV system with 25-inch color monitor and air conditioning.

JBL 4313 Studio Monitor.
It flattens the competition.

JBL

Introducing the 4313.

Flat frequency response. It means accuracy. Naturalness. Reality.

JBL gives it to you without the bigger box that you'd expect along with it, since the 4313 only measures about 23" x 14" x 10½".

This new, compact professional monitor produces deep, distortion-free bass. And does it with a newly developed 10" driver. Its massive magnet structure and voice coil are equivalent to most 12" or 15" speakers. Yet it delivers heavy-duty power handling and a smoother transition to the midrange than most larger-cone speakers.

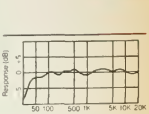
The 4313's edge-wound voice coil midrange accurately reproduces strong, natural vocals and powerful transients.

Up top, a dome radiator provides high acoustic output with extreme clarity and wide dispersion. A large 1" voice coil gives it the ruggedness needed in professional use.

Working together, these precision matched speakers offer superb stereo imaging, powerful sound levels and wide dynamic range.

Audition the 4313 soon.

We think you'll agree that its combination of flat response, power and moderate size flattens the competition.



On-axis frequency response, 4313 monitor

James B. Lansing Sound, Inc., 8500 Balboa Blvd, Northridge, California 91329

JBL First with the pros.

©1980 James B. Lansing Sound, Inc.

Outer Ear Out With Dichotic Stereo Enhancer

By GEORGE KOPP

LOS ANGELES—A device to restore stereo imaging that works on the brain—not on the sound—is due for mastering houses next month.

The product, from Outer Bar Inc. of New Orleans, combines an earful with a mouthful. It's called the E5 Dichotic Position Recovery Integrator and is supposed to produce the depth of stereo sound often lost in playback listening.

"'Dichotic' means 'with both ears,'" says Outer Ear marketing director Chris Brawick, "and the rest of the name just describes what it does. These are terms that come from hearing research, which was the basis of the E5."

According to Brawick, the E5 does not use time delay, phase shift or frequency tailoring. "There is no electrical information added by the E5 that changes a reading on the oscilloscope," he says, "and we've tested it with many oscilloscopes."

The device works according to the principles of psychoacoustics. An existing professional recording studio device—the Aphex Aural Exciter—also claims to use psychoacoustic techniques.

"All the sound differences you hear with the device are subjective," says Brawick. "It subjectively increases dynamic range, extends frequency response at both ends of the spectrum and increases clarity. It also allows for much wider stereo separation."

According to its inventors, the E5 restores the same information to the sound provided by the human outer ear.

"It's the activity of the outer ear that allows you to pinpoint the location of a sound," Brawick explains. "Psychoacoustics is the branch of science that studies that phenomenon."

Outer Ear took a prototype of the E5 to some major recording studios last May to demonstrate it and "basically get the opinions of mastering engineers as to what they wanted from it," says Brawick.

Says disk cutting specialist John Golden of Kendun Recorders in Los Angeles: "I was a little skeptical at first, but their approach is quite fresh. It could really give you the feeling of sitting in the middle of a 40-piece orchestra."

Outer Ear has been honing down its image recovery technique for a couple of years. The company was at the 1980 Winter CES with a prototype of a consumer version—a "black box" which interfaced with a home stereo system.

"The pro version is incomparably better than the 'black box,'" says Brawick. "We've put the consumer version on hold until we get our marketing underway for the pro unit."

Distribution is set to begin in August and the firm should be able to produce 10 units a week, according to Brawick. The first unit is designed for the mastering phase of the recording process but a recording studio version is underway as well.

"I feel strongly that the device will filter down to all kinds of recording, that it will not be confined to audiophile disks," says Brawick. "It may alter miking and mixing techniques for the future."

Price for the unit has not been firmed up, but Brawick suggests that it will be in the $7,000 to $10,000 range.

Totally Non-Abrasive Salesman

No big salary demands.
No time off for vacations, sickness or holidays.
No retirement benefits (except your own).
Not even occasional bad breath.
The Allsop Point of Purchase Display simply, in 30 seconds, tells your customers the whole product story so your sales people won't have to.
It shows how the Allsop 3 Cassette Deck Cleaner gently cleans the head (1), the capstan (2) and pinch roller (3) with non-abrasive virgin wool felt pads—not by scraping tapes.

Suggested retail $6.95 or about the cost of one eaten tape.
But before Allsop's No. 1 Salesman can sell your customers, it'll have to sell you.
Send for an Allsop Prepack Starter Kit and they'll send you a P.O.P. salesman free. Prepack includes 50 cleaners, wire rack and P.O.P. display.
Or write on your letterhead for more salient facts:
Allsop Fidelity
Accessories Division
(Audio)
P.O. Box 23
Bellingham, WA 98225
And sell, sell, sell.

Alan Greenspan At ITA's Conference

NEW YORK—Economist Dr Alan Greenspan will keynote the International Tape Assn. industry sponsored "Home Video Programming—8" conference Oct. 21-23 at the New York Sheraton Hotel.

Also scheduled are presentations and demonstrations of the latest developments in tape and disk equipment in workshops and ITA members will display products, demonstrate programs and discuss services in hospitality suites.

Registration information can be obtained from Diane DiMella, ITA, 111 W. 56th St., New York. Telephone (212) 787-0910.

7,000-Session Engineer Rips Today's Sounds

By ALAN PENCHANSKY

CHICAGO — Today's younger generation of sound recording engineers is presented with the opportunity to create better sound than its predecessors, but has failed to do so, claims a respected veteran of more than 7,000 recording dates.

Instead of mastery of the basics of the craft, today's engineer relies heavily on "black box" and "fix it in the mix" insists Bill Porter, veteran studio and sound reinforcement engineer.

Porter was a speaker here at the recent National Assn of Music Merchants convention where he advised engineers that there are no shortcuts and only mastery of the fundamentals will assure a natural and musical sound.

"You could take prize winning pictures with a box camera," Porter metaphorically related.

"It's the application of the equipment that counts," he explained. "There is not a magic in this business. The black box only takes the basics and applies it in different ways."

Porter spent years handling sound reinforcement and mixing for Elvis Presley tours and founded his reputation as an RCA staff engineer in Nashville. He also operated his own studio in Las Vegas. Today he is a Univ of Miami faculty member, teaching in the school's degree program in music business.

Porter's two-hour presentation on miking, mixing and sound reinforcement was sponsored by the Creative Audio and Music Electronic Assn (CAMEO).

Porter views too-close miking as a major shortcoming today, both in record production and sound reinforcement. And he also cards a critical eye on multi-track production technique and the increased amount of signal processing that is employed today.

Insisted the engineer, "You're not creating better sound today because you're bypassing the basics. You people have the opportunity to make better sound, but you're not doing it."

Microphones are located within a foot of the instrument today, often producing ugly and unnatural sounds, Porter says.

"Most miking is to close today. We do not hear instruments with our heads inside them."

On another topic "We're losing the ability to do simultaneous two-track stereo mixes. Some of the direct-to-disk recordings I've heard the mix is atrocious. Most people don't know how to get a simultaneous mix."

Terming multi-track technique "music by jig-saw puzzle," Porter said, "Nobody knows what the finished thing will sound like until they get it done."

The industry is leaning toward a "more compressed commercial sound today," he also noted.

Liberally injected in the talk were practical tips on solving instrument and voice pickup problems, which Porter illustrated with a slide presentation.

The first time Porter recorded Elvis was the singer's first session upon discharge from the army, and Chet Atkins, Col Parker and a host of RCA brass jammed the control room. Porter recounted the story to illustrate that an engineer's ability to handle pressure is crucial and he noted that artists often will try to gain the upper hand over the engineer.

"The point is that personality clashes are an important part of the business," he emphasized. "I'm a firm believer that anyone can turn knobs but interaction with people is another matter."

Porter feels many of his early 60s RCA Nashville efforts have a better sound that productions today, and he lent support to the audiophiles's belief that tube electronics produce a more musical sound than transistor equipment.

Says the engineer, "The tubes sound has a certain amount of vagueness. It sound more like we hear acoustically."

In today's digital recordings which he has heard only on analog disk, Porter says he senses the high frequency distortions that some audio buffs have claimed to experience.

BUY 6 GET ONE FREE.

PLUS-$1.00 OFF FOR YOUR CUSTOMERS ON NEW, IMPROVED SCOTCH MASTER CASSETTES.

We're making this double-barreled offer to introduce you and your customers to new, improved Scotch Master Cassettes.

11 BIG IMPROVEMENTS.

Better oxides, binders and lubricants improve sound, reduce oxide build-up on heads. Our cassette shells feature redesigned snubber posts, tape guides, and new shims. The result of all these improvements is truer, purer sound from a smoother-working cassette.

NEW, IMPROVED WARRANTY.

Naturally, better cassettes mean we can offer a better warranty. Now all new Scotch Master Cassettes carry a Lifetime Satisfaction Warranty. If, *for any reason* your customers are not satisfied with their Master Cassette, they can send it back to 3M for a free replacement.

$1.00 OFF MEANS CONSUMER DEMAND.

To make the good news even better we'll be running magazine coupon ads offering $1.00 off the regular price of any new Master Series Cassette.

BUY 6 CASES... GET 1 FREE.

Take advantage of this money-saving deal. Contact your Scotch representative today and stock up before the ads break.

SCOTCH MASTER CASSETTES. THE TRUTH COMES OUT.

3M

With Appreciation.
The Neve Group

Neve

Melbourn • Kelso • Bethel • Toronto • Hollywood • Darmstadt

TERRIFIC! Congratulations Indian Creek!
Your new home looks terrific!

AMPEX

Congratulations! Indian Creek Recording for choosing

ONE-SIXTH OCTAVE

the new standard in monitor equalization for the 1980's.

White

instruments incorporated

P O BOX 698 • AUSTIN, TEXAS 78767 • 512/892-0752

Digital Delay Processors and Reverb

by

lexicon

---

audio & design recording

"The people at **Indian Creek Recording** have indeed equipped their superb new studio with the finest equipment available

with their **Audio & Design Recording SCAMP** System, **Vocal Stresser** and two **Compex-Limiters**, their Signal Processing needs are totally fulfilled!

The people at Audio & Design Recording wish Indian Creek Recording all the very best for the future."

AUDIO & DESIGN RECORDING, INC.

P.O. Box 786, Bremerton, WA. 98310

Tel: (206) 275-5009 Telex: 152426

DESIGNED AND EQUIPPED BY

Abadon/Sun, Inc.

P.O. Box 6520, San Antonio, Texas 78209

Phone: (512) 824-8781

TEXAS

IS PROUD TO OFFER A WORLD

CLASS RECORDING STUDIO

Located on a 4,000-acre ranch in the Texas hill country. The studio has been built from the ground up. Equipped with a Neve desk, Ampex tape machines, Urei Time Aligned Monitors, Lexicon 224 digital reverb, plus full state-of-the-art outboard equipment. Accommodations are offered in a 7-8 bedroom house.

CALL FOR DETAILS

INDIAN CREEK RECORDING

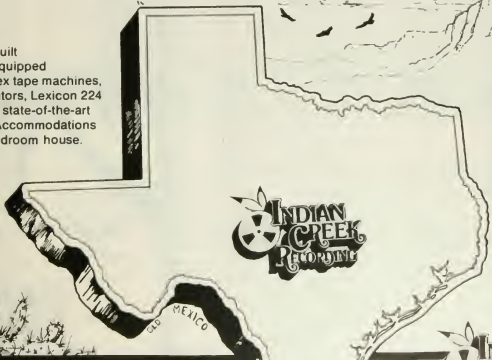
P.O. Box 487

Uvalde, Texas 78801

Phone: Main Ofc

(512) 278-7343;

278-5802; 278-8792



INDIAN CREEK RECORDING

INDIAN CREEK RECORDING

Billboard® Videocassette Top 40

Billboard SPECIAL SURVEY For Week Ending 7/19/80

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats

This Week	Last Position	Weeks on Chart	TITLE (RATING) Copyright Owner, Distributor, Catalog Number
1	17	3	**ALIEN (R)** 20th Century-Fox Films, Magnetic Video 1090
2	1	15	**"10" (R)** Orion Pictures Co., WCI Home Video, OR-2002
3	6	7	**THE MUPPET MOVIE (G)** ITC Entertainment, Magnetic Video, CL 9001
4	2	23	**SUPERMAN (PG)** D.C. Comics, WCI Home Video Inc., WB-1013
5	10	7	**THE DEER HUNTER (R)** Universal City Studios, Inc., MCA Distributing Corporation, 88000
6	14	7	**THE ELECTRIC HORSEMAN (PG)** Universal City Studios Inc., Columbia Pictures Industries Inc., MCA Distributing Corporation, 66006
7	15	7	**THE JERK (R)** Universal City Studios Inc., MCA Distributing Corporation, 66005
8	12	23	**BLAZING SADDLES (R)** Warner Bros. Inc., WCI Home Video Inc., WB-1001
9	8	17	**HALLOWEEN (PG)** Falcoln International Prod., Media Home Entertainment, M131
10	28	7	**1941 (PG)** Universal City Studios Inc.—Columbia Pictures Industries Inc., MCA Distributing Corporation, 66007
11	4	23	**GREASE (PG)** Paramount Pictures, Paramount Home Video, 1108
12	5	36	**THE GODFATHER (R)** Paramount Pictures, Paramount Home Video, 8049
13	18	11	**EMANUELLE (R)** Trinacra Films, Columbia Pictures Home Enter., VH 1019/BE 51195E
14	20	7	**JAWS (PG)** Universal Pictures, MCA Distributing Corporation, 66001
15	NEW ENTRY		**A STAR IS BORN (R)** Barwood Films, WCI Home Video, WB-1020
16	3	7	**NORMA RAE (PG)** 20th Century-Fox Films, Magnetic Video, CL 1082
17	16	7	**SMOKEY AND THE BANDIT (PG)** Universal Pictures, MCA Distribution Corporation, 66003
18	7	36	**SATURDAY NIGHT FEVER (R)** Paramount Pictures, Paramount Home Video, 1113
19	9	7	**(NATIONAL LAMPOONS) ANIMAL HOUSE (R)** Universal City Studios Inc., MCA Distributing Corporation, 66000
20	27	9	**THE WARRIORS (R)** Paramount Pictures, Paramount Home Video, 1122
21	32	23	**SILVER STREAK (NR)** 20th Century-Fox Films, Magnetic Video, CL-1080
22	24	36	**GODFATHER, II (R)** Paramount Pictures, Paramount Home Video, 8459
23	25	36	**PATTON (M)** 20th Century-Fox Films, Magnetic Video, CL-1005
24	NEW ENTRY		**ANIMAL CRACKERS (G)** Paramount Publix, MCA Distributing Corporation, 55000
25	11	13	**MIDNIGHT EXPRESS (R)** Columbia Pictures Industries Inc., Columbia Pictures Home Enter., VH 10400E/BE 51405E
26	NEW ENTRY		**WHICH WAY IS UP? (R)** Universal City Studios Inc., MCA Distributing Corporation, 66014
27	13	23	**ENTER THE DRAGON (R)** Warner Bros. Inc., WCI Home Video Inc., WB-1006
28	21	36	**M*A*S*H (PG)** 20th Century-Fox Films, Magnetic Video, CL-1038
29	39	5	**SLAP SHOT (R)** Universal City Studios, Inc., MCA Distributing Corporation 66012
30	NEW ENTRY		**DELIVERANCE (R)** Warner Bros. Inc., WCI Home Video, WB 1004
31	29	7	**JAWS 2 (PG)** Universal City Studios, Inc., MCA Distributing Corporation, 66002
32	38	23	**THE OMEN (R)** 20th Century-Fox Films, Magnetic Video, CL-1079
33	NEW ENTRY		**CATCH 22 (R)** Paramount Pictures, Paramount Home Video, 8924
34	30	7	**PSYCHO (M)** Shamley Productions Inc., MCA Distributing Corporation, 55001
35	35	7	**DRACULA (1979) (R)** Universal City Studios, MCA Distributing Corporation, 66004
36	23	23	**DIRTY HARRY (R)** Warner Bros. Inc., WCI Home Video Inc., WB-1019
37	19	23	**HEAVEN CAN WAIT (PG)** Paramount Pictures, Paramount Home Video, 1109
38	26	5	**BREAKING AWAY (PG)** 20th Century-Fox, Magnetic Video CL 1081
39	36	5	**BATTLESTAR GALACTICA (PG)** Universal City Studios, Inc., MCA Distributing Corporation 66011
40	22	36	**THE SOUND OF MUSIC (G)** 20th Century-Fox Films, Magnetic Video, CL-1051

Expands

• *Continued from page 38*

"In Europe," he continues, "prices range between $80 and $250 a cassette industrywide. Our top retail price in Europe is $90 including VAT."

Safinick says his company will do $5 million in sales this year, but expects to see $8 to $10 million in the next 18 months. As for titles, he says he is shooting for 50 to 60 new ones a year.

"There's a limit to what the market will bear," he says. "Dealers don't have space on their shelves, consumers can be overwhelmed with choices, so you can't rush things. We watch for trends, we don't try to start them."

When a videodisk market develops Safinick says his company will be there in any and all formats.

"The key in this business is getting the rights," he explains. "We have exclusive disk rights to all our material. There will be a market but it may not materialize until 1985. We'll just wait until it's there."

Video Takes

Keefco, the Los Angeles and London-based television production company has completed video productions for **Paul McCartney's** "Waterfalls" single and **Graham Parker & the Rumour's** "Stupefaction" and "Love Without Greed." "Waterfalls" is Keefco's second video production from the "McCartney II" LP. The Parker videos were shot on location on Hollywood Blvd. and in East Los Angeles and were directed by Kim Paul Friedman. On another note, Keefco's video LP of Paul McCartney's **"Back To The Egg" will be broadcast in Los Angeles Thursday (17) on KTTV at 6:30 p.m.** Currently Keefco is in pre-production for two songs from **Hall & Oates'** upcoming "Voices" LP and Kate Bush's new single "Babooska."

* * *

MCA Videocassette of Canada will enter the home video market there this month, according to the company's vice president **William Soady.** There will 24 initial titles, including "Jaws," "The Jerk," "The Deer Hunter" and "National Lampoon's Animal House." Distribution of the videotapes to retail outlets will be handled by MCA Distributing of Canada and duping from the master tapes will be done in Toronto by V T R Productions.

* * *

Selections from **Toto's "Hydra" videotape** earned three **Monitor** awards, including best production in the home entertainment category, at the **Video Tape Production Assn.'s** award presentations in New York May 30. The "Hydra" video was directed by **Bruce Flowers** and produced by **Paul Flattery** and **Simon Fields.** The two other awards were for best editing and best camera work. Flowers, Flattery and Fields, who recently departed Jon Roseman Productions to form **GFF Video,** in Los Angeles, also won first prize at the recent Chicago Filmfest for its production of Blondie's "Eat To The Beat" videocassette LP.

* * *

Kramer-Rocklen Studios, Los Angeles, completing films on **Lazy Racer, Larry Graham** and **Rockie Robbins,** and are working on special effects television spots for **Natalie Cole** and **Sammy Hager** summer tours.

VIDCASSETTE REVIEW

Kinks' 'Road' Film Is Likely To Please Fans

LOS ANGELES—In terms of marketing and merchandising, Time-Life Video's "One For The Road" is as history making as the advertisements suggest. Those who are looking for something away from conventional television style video, however, may be disappointed in this 60-minute documentary of a Providence Kinks concert held earlier this year.

"One For The Road" was shown at the Roxy here July 7, which usually features live acts, and this is only one of the unusual aspects on the campaign for the videocassette of this Arista act. After Los Angeles, the tape was screened at New York City's Bottom Line and in rock clubs in Boston, Philadelphia, Cleveland, Washington, Atlanta, Chicago, Dallas, Houston, St. Louis and San Francisco. Audiences consist of radio contest winners and industry personnel.

Also, for this first videocassette to be simultaneously released with an album (a two-disk set bearing the same title), color order forms featuring live shots of the band are included with each LP. An in-store campaign is also being launched for the $39.95 videocassette.

"One For The Road" itself, stripped of all the hoopla, is an entertaining, well made concert documentary that catches the excitement of the legendary British band but doesn't pretend to stretch the language of the medium in any fundamental way. Closeups and medium shots (mostly of frontman/wildman Ray Davies and guitarist Dave Davies) form the bulk of this 13-song set.

Artistic touches, in terms of taking the viewer's attention away from the stage, come in small doses. Random shots of the quintet fooling around backstage are interspersed periodically. During the ballad "Celluloid Heroes," which has as its message that everyone is a star, pre-concert footage is shown of fans filing into the arena, throwing frisbees, etc. While such an idea may sound hackneyed, it actually works well here.

Fittingly, during "Where Have All The Good Times Gone," scenes from the 1960s black-and-white "shindig" television show are edited in which the current stage show. It makes for quite a contrast and a good laugh.

As a diary of an evening's entertainment, Kinks fans may argue with the pacing of "One For The Road." With only an hour to work with, the makers chose to omit Ray Davies' humorous between-song patter and many of the slower moments of a Kinks show.

The result (12 of the compositions are rockers) is that the group is shown in too frenetic a light. However, with the bulk of the 20 songs on the LP being uptempo as well, it should be noted that this seems to be the direction the Kinks are headed, anyway.

Audience response to the tape was enthusiastic but not overwhelming. Some seemed disappointed that they had come out just for an hour's worth of entertainment with none of the group members appearing in person.

It remains to be seen whether rock fans will buy this slice of memorabilia when their budgets are being slashed to the quick.

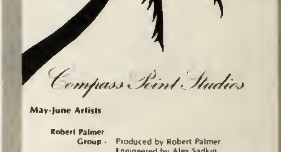
However, with such screenings as the ones currently taking place and all the other marketing efforts, it can't be said that Time-Life and Arista aren't trying.

CARY DARLING

10 Federated Stores

LOS ANGELES—The Federated chain has opened its 10th stereo/video superstore in nearby Mission Viejo.

The opening also coincided with Federated's 10th anniversary in the Southern California market.



Compass Point Studios

May-June Artists

Robert Palmer Group - Produced by Robert Palmer
Engineered by Alex Sadkin
On Island Records Inc

Talking Heads - Produced by Brian Eno and Talking Heads. Engineered by Jack Nuber and Rhett Davies
On Sire Records Inc

AC/DC - Produced by Robert John Lange
Engineered by Tony Platt and Jack Nuber
On Atlantic Records Inc

Keith Emerson - Produced by Keith Emerson
Engineered by Mott
On Atlantic Records Inc

Weather: Real Hot 95°;
Water: Crystal Clear 78° Good Parasailing

COMPASS POINT STUDIOS LTD. P.O. BOX N4599 NASSAU BAHAMAS
TEL. (809) 327-

Studio Track

LOS ANGELES—Action at **Sunset Sound**: Ed die **Rabbitt** is mixing a new Elektra LP. **David Malloy** producing. **Peter Granet** engineering. **David Leonard** assisting. **Rita Coolidge** laying down tracks for A&M. **David Anderle** producing. **Peggy McCreary** engineering, assisted by Steve McMasse. **Al Kooper** producing the **Austin Nichols** band, **Bob Edwards** engineering. **McCreary** assisting, and **Marty Lewis** and **Doug Fenger** (of the **Beach**) coproducing the **Rubber City Rockets**, Lewis engineering with **Richard McKernan** assisting.

Sound Labs activity: **David Foster** producing **Peter Allen**, **Umberto Gatica** behind the console, **Taka** producing **Ryo**, **John Mills** producing and **Art Mardin** producing **Aretha Franklin**.

Lou Dudek coproducing his new Lp for Epic with **Lee DeCarlo** at **Record Plant**, DeCarlo sharing engineering duties with **Kevin Eddy**. Also there **Tom Newman** producing, **Gary Ladinsky** and **Cary Pittkin** engineering, for **Molly Hatchett**; **John Boylan** producing Boston's **Barry Goudreau**; and **Barry Fasman** producing **John Paul Vignon**. At Stevie Wonder's Wonderland, **Gary Olazabal** is engineering a remote with the Pointer's mobile for **Stevie Wonder** who's producing himself.

Steely Dan at **Jennifudy Recording Studios**, mixing its new LP. **Gary Katz** producing. **Roger Nichols** and **Elliot Shiner** engineering, assisted by **Barb Isaak**. Other action there: **Michael Omartian** producing **the Imperials'** new LP with **John Goens** at the board. **Dennis Dragon**, assisted by **Bob Bullock**, engineering **Johnny Rivers'** latest LP rock group **Christopher** finishing a new LP. **John Madara** producing. **Gary Goodman** engineering, **Lee Young Sr.** producing. **Gary Goodman** engineering, a Motown **Jan Hendrix** LP. **Tommy Kaye** producing new artist **Robby Romero**, **Gary Goodman** at the board, and **Neil Norman** and his **Cosmic Orchestra** working on Greatest Science Fiction Hits II' LP. **Phil Kaye** and **John Bansales** engineering.

Action at **Westlake Audio**: Seawind mixing its latest A&M LP. **George Duke** producing. **Tom Vicari** engineering, assisted by **Erik Zobler**; 'Leaning For Love' from 'Urban Cowboy' being remixed. **John Boylan** producing and engineering along with **Ed Charney**, **Mick Guzauski** engineering, assisted by **Paul Ray**, for **Lam Hall's** new album, and executive producer **Keith Hataman**, producer **Erik Saloman**, engineer **Roger Mayer** and his assistant **Brian Reeves** are doing digital mixing and editing of the **New York City Opera's** Nonesuch recording of Silverlake.

Engineer **Brian Gardner** at **Ellen Zaentz Recording** is mastering a remixer of **Donna Summer's**, 'Could It Be Magic' single as well as 'Plus The Game' the last single release from 'The Game' album by **Queen**. Also there engineer **Chris Bellman** mastering **Rick James'** new self-produced LP and the debut LP by English group **Ultravox**, produced by the group and **Conny Plank** for Chrysalis.

* * *

Head East wrapping up a new A&M LP at **Long View Farm**, North Brookfield, Mass., **Jesse Henderson** at the console the band producing itself.

STUDIO DISCUSSION—America's Dewey Bunnell and Gerry Beckley take part in creative discussions around the console at Sunset Sound as they wrap un a new Capitol LP. Shown, left to right, are Eagle Tim Schmit, lending backup support; producer Matthew McCauley; Bunnell and Beckley, and producer Fred Mollin.

New 24-Track Studio Opens In Honolulu

HONOLULU — STUDIO HAWAII has opened here as a new 24-track recording studio.

The studio, according to Fred Woodruff, assistant manager, was formerly Broad Studio and has undergone an extensive facelift.

Equipment includes an Amek model 2000 28-in console, Ampex MM1200 24-track, Ampex ATR 2-track, JBL 4311 studio monitors and UREI 838 Time-Allign, JBL 4311, Auratone and ADS 810s for the control room and Dolby Noise reduction.

Also included now is an extensive array of outboard equipment.

The control room measures 22 feet by 15 feet, while the studio measures 55 feet by 22 feet and the control room 9 feet by 9 feet.

Management includes Al Harrington, owner and president, Jim Lanker, general manager, Woodruff, Keith Mattingly, head technician, engineer John Chang and assistant engineer Leann Woodward.

Alan Selby Now Running N.Y. Electric Lady

NEW YORK—Alan Selby has taken over sole management responsibilities for Electric Lady Studios here. He is president and owner of the facility.

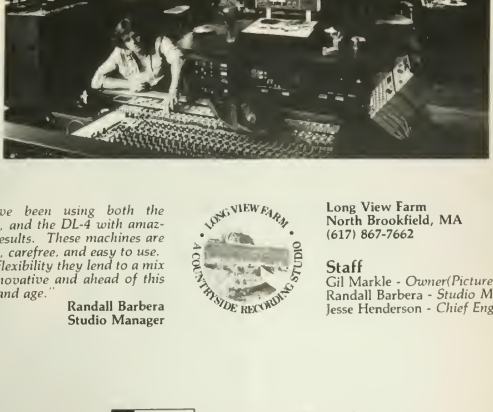
Hal Selby, formerly involved in the management of Electric Lady, has resigned to pursue outside interests.

Newly appointed studio manager is Dory Lanier, formerly of Full Tilt Studios, assisted by Andi Ostrowe. The technical staff is headed by Michael Frondelli as director of operations.

The expansion of the facility since opening in 1970 includes the addition of Studio C, opened in February of last year, a Neve NECAM computerized console and Westlake 4-way speaker system.

There is a Delay at Long View Farm...

by DeltaLab



"We've been using both the DL-2, and the DL-4 with amazing results... These machines are quiet, carefree, and easy to use. The flexibility they lend to a mix is innovative and ahead of this day and age."

Randall Barbera
Studio Manager

LONG VIEW FARM · QUALITY · A COUNTRYSIDE RECORDING STUDIO

Long View Farm
North Brookfield, MA
(617) 867-7662

Staff
Gil Markle - *Owner(Pictured)*
Randall Barbera - *Studio Manager*
Jesse Henderson - *Chief Engineer*

DeltaLab Research, Inc.

27 Industrial Ave., Chelmsford, MA 01824 (617) 256-9034 - Telex # 951205

'Come To Grips' Forum 8 Underway In N.Y.

• *Continued from page 1*

They will also be seeking reassurance that the changing styles of the music to which people are dancing in no way implies that the business is being jeopardized

Among the people that will be hitting the panelists with questions are light and sound system manufacturers who argue their business is hurting because prospective clients are perceiving the disco business, especially in the U.S. as being on the decline

They will be demanding that the industry emphasize that disco is an industry incorporating an entire entertainment concept, and not just a sound that loses popularity as the moods of a vacillating public change

The conferees are also expected to present a unified front in stating their convictions that the long term effects of current changes in the industry can only be positive

Underscoring this positive attitude for the future of the industry in this country, and indeed wherever else in the world discotheques are popular, will be Forum director Bill Wardlow's opening remarks

In his speech he points out that the dance music sounds of the 1980s have become the "catalyst or bridge which brought r&b over into pop and fused rock with disco." He sees the sound, incorporating these fusion elements as "continuing to be the most volatile music of the 1980s."

Responding to critics who charge that disco has soldout to rock and new wave, Wardlow asks, "What's in a name?" He continues, "Call it new wave, rock-fusion or r&b/pop, it all boils down to dance music, and that's just another five letter word for disco."

He reminds that record labels are still producing disco music and claims that "it still remains a big part of their volume."

Wardlow states that "far from decrying this infusion of other styles into traditional disco sounds, the industry should welcome it."

"It is this combination of r&b, pop and rock fusion which affords radio its variety programming today."

Wardlow also has no qualms about people using other terms in referring to disco "Just as long as we all understand that disco music is still being played on radio."

He adds "Disco deejays and astute radio programmers continue to program disco, whether it's done under the guise of r&b, pop or rock-fusion."

Wardlow's claim that radio is still supporting disco through the fusion sounds it programs, will be supported by Frankie Crocker, the Forum's keynote speaker, and program and music director of Innercity Broadcasting Co., and WBLS-FM in New York

Many of the sessions at the Forum will be structured to emphasize the importance of the fusion sound in the continued viability of the disco industry. Among them will be a session for producers which will address itself to the interweaving of r&b, rock country and jazz into today's dance music

That panel will feature such established producers as Tom Moulton, John Luongo, Michael Zager, Jerry Love, Steve Greenberg, John Fred Petrus, Boris Midney, James Mtume, Reggie Lucas, Gino Soccio, Norman Harris, Jimmy Simpson, Jerry Goldstein, Vince Aletti, Norman Connors, Tom Cossie and Hamilton Bohannon

Another panel will deal with the importance of record label r&b and disco departments working together to maximize the crossover from r&b to pop.

Among those scheduled to appear on this panel are Ray Harris, RCA, Vince Pellegrino, CBS; Ken Cayre, Salsoul, Ray Caviano, RFC, Michelle Hart, Casablanca, Tom Ray, TAR, Keith Carlos, De-Lite, Tom Draper, Warner Bros., Jerry Wexler, Warner Bros.; Bob Felden, Arista; Bill Heywood, Phonogram/Mercury; and Rick Stevens, Stevens McGee Entertainment Corp

The marketing, promotion, disco deejay and radio panels will also seek to come to grips with problems dealing with the new trends in fusion dance music as it affects their specific areas of responsibility

Panelists for the seminar on marketing will include. Tom Cossie, Record Logic, Paul Cooper, Atlantic Records, Arnie Smith, RSO, Steve Stoff, RCA, Jim Streight, Sound Warehouse, Dick Carter, Salsoul Records, Nick de Krechewo, Downstairs Records, Eddie Gilreath, Warner Bros Records; Dee Joseph, Prism Records, Miller London, Motown Records; and Michele Clarenbeek from Sweden.

Panelists for the session on promoting the new fusion music include Jane Brinton, Pavillion Records, Patrick Jenkins, AVI; Mark Murphy, Prelude; Roxy Myzal, Record Logic, Dan Joseph, TK, Tom Hayden, Tom Hayden & Associates; Alan Michael Mamber, Fantasy Records, Billy Smith, Salsoul; Cortez Thompson, Warner Bros. Records; Skip Miller, Motown, Alan Wolmark, Atlantic, Bob Shaw, Warner/RFC, Vince Pellegrino, CBS.

On the deejay panel are Ray Velasquez, Sara Salir, Paul Drake, Steve Stoff, Bill Mayrande, Angelo Solar, Steve Nader, Bob Anderson, Mike Lewis, and John Benitez. The panel will be comoderated by Ray Gaviano, Warner/RFC Records, and Michelle Hart, Casablanca

Frankie Crocker will moderate the radio panel which will feature Jimmy Mack, WBCN-FM, Butterball, WDAS-FM, Sonny Joe White, WXKS-FM, Paul Zarcone, WKTU-FM, Roy Lawrence, WCAU-FM, Linda Haynes, WWRL-FM, Freddie James, WDMT-FM, Scotty Andrews, WVEE-FM, and Don Kelly, WXLO-FM

Other panels scheduled include.

- The growing popularity of mobile disco operations globally
- Record pools and associations.
- An ASCAP BMI and SESAC update of club and roller rink licensing.
- The development of live talent in clubs, auditoriums and arenas
- Disco operations in hotels
- Disco operations in restaurants
- Closed door discussions of problem areas facing club managers.
- Discussions of problem areas facing club owners

Two seminars geared to the needs of lighting equipment manufacturers and distributors

- Two seminars geared to the needs of sound equipment manufacturers and distributors
- Two seminars slanted to the needs of disco accessory product manufacturers and distributors
- Entertainment programming in today's discotheques, including programming formats, live performances, special events, and the utilization of video and dance contests as customer attractions.
- Disco deejays and radio programmers and the feasibility of coordination of their efforts to concentrate on fusion disco/dance music
- The packaging of shows by artists promoters for arenas, auditoriums, stadiums, and special events including fund raising concerts for presidential candidates.
- The effect of media reports on record sales generally, and disco record sales in particular.
- The importance of independent record labels in the changing disco music field
- The importance of imported records is the disco marketplace today
- A mixing techniques panel
- The traditional Hot Seat session

There will be more than 40 exhibitors taking part in the exposition segment of the Forum. Among those confirmed are Disco Motion, Disconet, Electronic Designers, Lights

(Continued on page 55)

Music Now More Flexible; It's No Longer 'In a Box'

By RADCLIFFE JOE

NEW YORK Drawing heavily on elements of pop, rock, new wave, r&b, jazz and country, the new dance music of the discotheques of the 1980s, is exhibiting a much greater flexibility than its predecessor

The disco sound of the 1970s found itself boxed into a restrictive format which impeded its ability to gain airplay on radio stations, other than those programming a disco music format, and to crossover from the disco to the Top 100 singles chart

The absence, except in a few instances of chart crossover capabilities, were grim indicators of disco music's inability to excite music lovers enough to make them want to support the sales of the records

The new dance music of the 1980s is having no such problem A cursory glance at Billboard's music charts in the issue dated July 5, 1980 reveals that an increasing number of the records appearing on the Disco Top 100 are also crossing over to the Hot 100 and to the Hot Soul Singles charts

Among these are Jermaine Jackson's "Let's Get Serious," Lipps, Inc.'s "Funky Town," Change's "Glow Of Love," the Temptations' "Power," Stephanie Mills' "Sweet Sensation," and The Brothers Johnson's "Stomp."

In addition, more than one third of the tunes on the Disco Top 100 chart are also on the Hot Soul Singles chart These include "The Breaks" by Kurtis Blow, "Spacer" by Sheila & B Devotion; "All Night Thing," The Invisible Man Band, "Clouds," Chaka Khan; "Give Me A Break," The Ritchie Family, "I Ain't Never," Isaac Hayes, "It's Time To Party Now/For Those Who Like To Groove," Ray Parker Jr & Raydio, and "Cupid," The Spinners

Further underscoring the viability of the new music is the increasing number of rock and new wave music selections being programmed by club operators and disco deejays who, only recently would have scorned to be associated with anything outside the realm of the accepted 128 beats-per-minute disco fare

Appearing on the current Billboard Disco Top 100 chart are such rock and new wave releases as "Come Back," J Geils Band, "Run Like Hell/Don't Leave Me Now/The Wall," Pink Floyd, "It's Still Rock'n'Roll To Me," Billy Joel, "Clones," Alice Cooper; "Whip It/Gates Of Steel," Devo, "Cars," Gary Numan, "American Gigolo," Blondie "London Calling" backed with "Train In Vain," Clash, Brass In Pocket/Mystery Achievement Precious," Pretenders, "Spacer," Sheila & B Devotion, and "What's On Your Mind/Don't Let Your Chance Go Bye/Breakaway," Watson Beasley

Even Grace Jones once the darling of the conventional disco crowd has moved away from the disco sound of the 1970s and into the new music of the 1980s with her new release, "Warm Leatherette" backed with "Bullshit"

The new music of the discos has also attracted the talents of such pop, rock, country, jazz and easy listening performers as Cheryl Ladd, Wet Willie, Dolly Parton, Shirley Bassey, Stephen Stills, Helen Reddy, Pointer Sisters, Cheap Trick, Roger Miller, Andy Williams, Ethel Merman, Barbra Streisand, Cher, Rod Stewart, Herbie Mann and Count Basie

Out on Fire Island, N.Y., the cradle of the American disco movement, one of the hottest tunes today is Cab Calloway's discoized version of his ever popular hit, "Minnie The Moocher." Over the years this tune

(Continued on page 58)

Tee Promo On 'Spacer'

LOS ANGELES A two-stage marketing campaign involving a window display contest and an in-store play ploy has been formulated by Tom Hayden & Associates and Carrere Records to support the new Sheila & B Devotion album "Spacer."

Hayden, who recently expanded into management with Madleen Kane, an artist on Prelude-distributed Chalet Records, notes that the current business climate has forced promotion specialists to devise attention-getting gimmicks to "juice" key album projects.

"In this age of recession," he says, "you have to come up with something to get records sold out there."

The first part of the campaign entails a window and in-store display contest which began last week Snapshots of innovative displays are to be sent to Carrere by July 28, the winners will be announced Aug 10.

The label will award 10 prizes starting at $500 and diminishing by $50 for each runnerup

In addition, 450 stores nationwide have been contacted about an in-store play promotion If the store is playing the Sheila & B Devotion LP when someone from Hayden's office or from Carrere stops in or calls, the store will win $20

Billboard photo by David Kantrowitz

BUNNY HOP—A Playboy bunny does her version of the bunny hop, while her dancing companion in collar, chains and leopard suit does the leopard crawl at a recent disco contest in Florida.

AmericanGypsy

The record that keeps going and growing, now becoming a worldwide hit. The Maxi 33 includes "I'm OK, You're OK" 10 49 Remix, 5:20 vocal, 4 30 instrumental trip.
A Raul Dance Mix. $4.98 list. MP305

easy going remixed

Pink Floyd meets Poussez with an Evita groove Is it rock? Is it disco? Who cares. it's great music Includes "Fear Medley", the 14 19 Jelly-bean Mix done at Boris Midney's Eras Studios, "Put Me In The Deal" 6.18 Remix, "I Strip You" 8 40 Remix, and "Fear" for radio at 3:00 $5 98 list Maxi 33 MP307

Importe/12™

New concepts, extraordinary sounds.

Quality and entertainment value separate Importe/12 from the rest of the pack. Now popular music is mastered, plated and pressed to classical standards. And because there are three or four selections on every Importe/12 release, with no "filler", your customers will be delighted to find that songs that turn them on can sound so good

Amy Bolton

The raps and claps of r&b meet authentic rock and roll with "Do Me A Favor" 4 11 And the flipside of this XP/33 (Xtra Play/Xtra Performance 33, the 7" with a small hole and a big sound) contains three rockers already segued together "Sweet Revenge" 2:34 Talk Talk" 1 44 and "Tres Chichi" 1 57
$2 98 list Xtra Play 33. XP308

Ray Martinez and Friends

Ray Martinez has outdone himself The Maxi 33 includes "Lady Of The Night/Hey Honey, Come Gimme Money" 11 31, "The Natives Are Restless" 5 02 (nots never sounded better!), "I'm Free" featuring Patty Zayas 6:40, and "Lady" for radio at 4:40 Mix by Bob Viteritti $5 98 list Maxi 33 MP306

Importe/12 Records Division, Sugarscoop, Inc., 600 Third Avenue, New York, NY 10016 U.S.A. Telephone 212/687-2318, Telex 421231 ("HRF".) Distributed by:

California
Record Distributors, Inc
Los Angeles 213/737-1682

Florida
Tone Distributors, Inc
Hialeah 305/888-1685

New York
Cardinal Export
Long Island City 212/545-6200

Record Haven
New York 212/247-5900

Stratford Distributors
New Hyde Park 516/352-4200

Town Hall Records
Brooklyn 212/859-4050

Record Shack
Long Island City 212/899-0200

Win Records
Long Island City
212/786-7667

Clubs a Part Of Many Nations' Social Fabric

By ADAM WHITE

NEW YORK. Though disco has evolved, changed and given way to new trends in music, the clubs them selves remain very much part of the social fabric of many countries.

People haven't stopped dancing, even though they undoubtedly prefer their dance floor dirt with more musical spice, more variety than it offered during disco's 1978-79 peak.

Discotheques also continue to play a key role in exposing and developing new talent in many nations, especially those where the radio industry, land all the promotional opportunities it offers to record companies, is less well developed than in the U.S.

And the new wave of disco music, embracing rock and other stylistic influences, is popular with record buyers everywhere, exemplified by Steve Greenberg's Lipps Inc success with "Funkytown," which has hit chart heights in Canada, Britain, Germany, Italy, the Benelux territories, France and Spain, as well as Mexico and other Latin American markets.

Other disco-oriented international hits? Michael Jackson's "Don't Stop Til You Get Enough" is a global smash, the Spinners' "Working My Way Back To You" has proved to be their most successful release in years in many markets, and Dr. Hook's rhythmic "Sexy Eyes" has scored strongly in countries as far apart as Germany and New Zealand.

Foreign disco producers continue to have an impact on the U.S. market, too, with Italy's Jacques Fred Petrus (Billboard, March 22, 1980) as the most topical example. His "Glow Of Love" album by Change is high on disco playlists throughout the country, with virtually every cut dominating the soft of exposure domestic producers dream about.

But the most significant disco development in many foreign territories, as in the U.S., has been the way in which playlists have opened up to include dance-oriented rock, new wave and even reggae repertoire.

In Italy, for example, rock names like Supertramp, Patti Smith, Kiss and Bob Marley are being aired in clubs alongside more traditional disco practitioners such as Donna Summer, Village People, Cerrone and Gino Soccio.

On the other side of the world, new wave rock (domestic and imported) is firmly entrenched on club playlists in Tokyo, where operators see disco only gaining in popularity as gathering points for young people.

"The housing situation in Japan has a lot to do with discos continuing to be popular," says Shozo Tanimoto of the nine-club Dasho/Nasa chain. "Houses are so small that they've been called 'rabbit hutches' by a European Economic Community report." Young people can't hold parties at home for this reason, he says, so they flock to discos.

But Tokyo disco operators are not simply relying upon this to keep their clubs full. They're installing sushi bars and buffet service to keep the customers satisfied, and coming back for more.

Meanwhile, in Britain, deejays are drawing customers by spinning the latest in jazz-funk and fusion music, which people have little opportunity to hear on the airwaves of the country's only national pop network, Radio One.

Club playlists feature the likes of George Duke, the Crusaders, Tom Browne, Stanley Turrentine, Lonnie Liston Smith, Herbie Hancock and Japan's Yellow Magic Orchestra.

The U.K. also continues to have a predilection for U.S. imports, especially of offer-beats—for obscure items from independent labels on America's East Coast, and for major label, but long deleted, jazz-funk items.

Nothing better illustrates the latter phenomenon than the current popularity in London clubs of the three-year-old "Live At The Roxy" double album on Blue Note (the hit track is Donald Byrd's "Dominoes") and of John Handy's "Hard Work" album on Impulse, of similar vintage.

Import dealers have been bringing U.S. cutouts of these and other titles into the country, and selling them for top prices.

In Latin America, there has been much investment in disco locations with the latest in sound and light equipment—and the Latin appetite for dancing has fueled the trend.

Radio stations throughout the continent have been programming elements and foreign-produced disco sounds. Indeed, many club deejays listen to the radio and make up playlists based on what they hear. At discos themselves, the emphasis is often on playing the hits, not making them.

About the only major world market to hold out against the disco movement, at least in terms of record sales, has been Australia. But then soul music has never been able to gain a solid market footing there, unlike neighboring New Zealand, where disk by the Brothers Johnson, Peaches & Herb, Smokey Robinson, Shalamar, the Whispers and Ray, Goodman & Brown are crowding the charts. Australians prefer rock n'roll, it seems.

Kool & Gang At Skating Contest

LOS ANGELES. Kool & the Gang were the headliners at a roller disco championship contest June 13 at the Forum in nearby Inglewood.

Jeff Cheen and Bobby Paris, vice presidents of Forum Talent Enterprises, served as executive producers of the event, along with David Salzman, former group chairman of Group W Productions.

The championship was taped by Showtime for pay television distribution. Producer of the special was Louis J. Horvitz, a veteran tv director. Phillip Squyres directed.

TRG Communications furnished a reported $50,000 worth of prizes. Comedians Jeff Altman and Skip Stephenson emceed the show, in which five couples from U.S. cities competed with five couples from overseas.

The contest, sanctioned by the U.S. Indoor/Outdoor Roller-skaters Assn., fell on the only Friday the 13th of the year.

LET US SUPPLY YOUR EVERY NEED
WE ARE
DOWNSTAIRS RECORDS LTD.
668 Deslauriers Street
Ville St. Laurent
Quebec, Canada H4N 1W5
Canada's Fastest Growing One Stop
★ EXPORTING ★
TO ALL COUNTRIES
Telex: (05) 827542
(Down Record MTL)
or phone
(514) 334-2373
downstairs records

BILLBOARD DISCO
PROMOTION with PIZAZZ!
STUNNING VISUAL IMPACT
★ ADVERTISING ★ PROMOTION
★ POINT OF PURCHASE ★ STAGING
MOTION MESSAGE display systems are specifically designed to maximize the natural attraction of a moving display. Your message will sweep across or flash rhythmically on a panel of small high-intensity bulbs presenting an irresistable image virtually impossible to ignore.
With a touch of the keyboard you can react immediately to your ever changing advertising needs!
MOTION MESSAGE CORP.
36D Carlough Road Bohemia, N.Y. 11716 (516) 589-6138

DISCO LIGHTING CONTROLS
FROM THE DISCO LIGHTING PIONEERS
EDI has been manufacturing Light Controllers from consumer to professional levels for over one decade, making us the pioneer in the industry.
Reliability and maximum mixing capabilities with the latest state of the art computer technology are built into all our units to assure years of trouble free entertainment.
For more information and our catalog contact
MODEL LOS-402 4 Channel Light Organ Chaser
ELECTRONIC DESIGNERS, INC.
372 Vanderbilt Motor Parkway
Hauppauge, N.Y. 11787 (516) 231-3663

DISCO MOTION, LTD.
NUMBER ONE DISCO MANUFACTURER MOVING TO LARGER FACILITIES
Visit Us At Booths 100 & 101
BILLBOARD'S DISCO FORUM 8
Sheraton Centre Hotel
New York City
July 14-17, 1980
NEW ADDRESS
25 SEABRO AVE. NORTH AMITYVILLE
L.I. NY, U.S.A. 11701
(516) 842-6065
Dealer Inquiry Foreign and Domestic Invited

Steady Gain Posted By Clubs Spinning Rock

By ROMAN KOZAK

NEW YORK—While in the last year virtually all elements of the music industry have faced slowdowns, cutbacks and closings, the rock-disco hybrid, often disdained by both rock and disco music purists, has posted a steady gain.

While many discos still persist in feeding their clientele a steady diet of the old thump-thump, push-push music, many others are turning to a mixture of hot r&b, rock'n'roll oldies, old ballads, and new rock to provide an eclectic mix of danceable sounds.

In many respects this is a return to the roots of discos. The early record hops, the first discos, were mainly rock'n'roll, and when the first modern discotheques opened in the '60s, they, too, played rock and soul records.

But it is in the pure rock discos of the late '70s and now the '80s that the real musical excitement lies. Beginning with La Mere Viper in 1977 in Chicago, and then Hurrah in New York the following year, the rock disco/rock dance hall phenomenon has spread across the country with 1,500 and 2,000 capacity dance halls not uncommon.

"It used to be that I would have to go into a city and have to dig out a club where I could play my acts, but now they come to me," says Ian Copeland, president of Frontier Booking International, which developed a circuit of clubs, dance halls and rock discos where new wave music can be heard live on records.

"The kids want that new wave. Our biggest nights are the audition nights, when they don't even know who will be playing, but they know that it will be new wave," says Patrick Foster, owner of the '80s in New York which has booked various types of acts.

In fact, the U.S. acceptance of new wave (and after three years it is not new any more) and the growth of rock discos has become a symbiotic relationship. With radio still deathly afraid of even the new wave name, the only place to hear good new music is in the clubs and discos.

Conversely, with traditional rock bands frequently locked into formula or overblown "symphonic" music, the only danceable alternative was, and is, being provided by the new underground.

This has worked to the advantage of both. Blondie now plays Madison Square Garden, the Clash is at least commercially acceptable, and, as an indication of what the market is like, when the Dr. Pepper Festival in New York's Central Park was announced this summer, with a roster of 25 different types of pop acts, the first three concerts to sellout immediately were by the Pretenders, the B-52s and the Talking Heads.

And where two years ago there were a small handful of rock discos in New York, there are now about 20 in the city alone, and more opening all the time. According to Billboard's 1980 Disco Source Book, 11% of all discos now regularly program rock music, while another 9% program oldies. The movement is strongest in the big cities.

Generally, rock discos are easier on the pocketbook than traditional discos and live concerts and they offer a variety of entertainment.

"As long as the economy stays bad these clubs will flourish," says Jim Fourratt, one of the owners of Danceteria, a chic New York rock disco. "People like to dance, and beyond that we are multilevel here, so there is a choice of video, or pinball, or making out or watching a live band. And with rock'n'roll it is more participatory. It is not the same old hypnotic beat."

It is expected that the biggest new growth in the rock dance field will be seen on college campuses this fall. College radio already is much more willing to play the new music than commercial radio. Rock Post, for instance, which services 75 rock disco DJs around the country, also services 50 college stations.

"A lot of the seniors who were booking acts before were conservative in their choices, but they have graduated, and the new kids coming

(Continued on page 56)

Billboard

The International Music Record-Tape Newsweekly JUNE 7, 1980

4th
For the ~~third~~ year in a row
Stanton leads in Disco
Phonograph Cartridges!

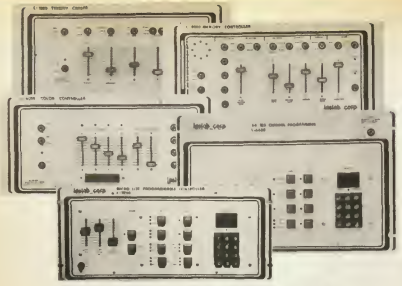
1977
1978
1979
1980

SHARE OF MARKET:

STANTON - 42%
SHURE - 25%
OTHERS* - 33%

*OTHERS - EMPIRE, ORTOFON, PICKERING and AUDIO-TECHNICA

STANTON
THE CHOICE OF THE PROFESSIONALS™



Litelab's U.L. Approved Entertainment Lighting Controllers: The Best Keeps Getting Better

Litelab's Entertainment Lighting Systems are sold through Litelab Dealers exclusively

In France: Clemançon, In Germany: Dynacord, In Sweden: Bella Lite
In Holland: Flashlight, In Argentina: Dimerson, In Asia: Rank Strand Asia

litelab

NEW YORK 212-675-4357 212-974-7783 NYC Telex 237358

BUFFALO 716-856-4300

LOS ANGELES 213-266-4744

CHICAGO 312-628-0303

SEXY SAINTS—Butterfly Records artists, Saint Tropez, often referred to as disco's sexiest imports, perform at a recent New York concert.

ED CHALPIN'S VIEW

Varied Fare Key To Rink Survival

By PAUL GREEN

LOS ANGELES While the roller disco fad is still riding high, it's inevitable that the craze will peak, says Ed Chalpin, long-time liaison between the record industry and the Roller Skating Rink Operators Assn.

As a result, he says, rink owners should look to playing more rock, r&b and new wave music, as have programmers of formerly all-disco radio stations, and by so doing expand the concept of dance music.

"Instead of following trends," says Chalpin, "rink operators should start introducing new records like a radio station does. Discotheques were able to guide what stations played and so should roller rinks which have a much bigger weekly audience.

"Roller rinks should have a great power in the record industry," says Chalpin. "They have more record buyers under one roof than any other venue. You've got 2,000 kids twice a day, seven days a week, for three hours at a time."

Chalpin believes that it's risky for roller rinks to stick to traditional disco rather than broadening their focus to encompass a wide spectrum of pop sounds.

"Roller rinks were doing fine before the disco craze came along," says Chalpin. "This is the first time roller skating became attached to a musical fad, and you know what happens to musical fads. Nobody wants to be associated with yesterday's styles, particularly the teenage kids who set these trends."

Chalpin notes that roller rinks now program three types of music: disco, old-fashioned organ music and rock.

"None of the new rinks that spring up are involved in the organ style," he says, "but the older rinks, which constitute a majority of the rinks in the country, have all three styles, usually on alternating nights."

Chalpin notes that the big Montvale Roller Rink in Montvale, N.J., is doubling its success with classical music, as the old-style organ music is also called.

But the big surprise at Montvale, he says, is that country roller programming is a huge hit. He reports that country was tried on Monday nights—normally the slowest rink night of the week—and scored heavily in this New York suburb.

The Roller Skating Assn. has been in existence for 42 years, but has only in the past three years linked up with the music industry on any kind of formal basis.

Still, Chalpin acknowledges that record servicing to rinks has remained spotty. "Labels started going directly to one rink operator at a time," he says. "It was done in a haphazard way without any organization."

At present, patrons of roller rinks want only to hear the top 10 hits, Chalpin notes. "The kids are programmed for the top 10 and not to view rink operators as if they're record trend setters."

Chalpin, owner of the 24-track

(Continued on page 53)

PULSAR

METROLITES WILL SHOW THE FULL RANGE OF PULSAR EQUIPMENT IN BOOTH 180 & 181 AT DISCO FORUM 8

PULSAR LIGHT OF CAMBRIDGE
HENLEY ROAD, CAMBRIDGE
ENGLAND CB1 3EA
Telex 81697

Rap Records Inducing Listener Participation

By SHAWN HANLEY

LOS ANGELES Rap Records' distinct appeal is found in their ability to induce listener participation. As rap product proliferates, this unique lure may be finding its way to a larger audience

This is the observation of industry principals, who note that rap disks can cause more stir on the dance floor than conventional dance records. "The rapper and the audience often exchange the jive talk " says Robert Ford, coproducer of popular rap artist Kurtis Blow

"Whatever catches the rapper's eye could be his next topic, and this stimulates good crowd interaction and excitement. During recordings the same involvement can happen. But a straight disco record usually doesn't generate this type of participation."

"Or sometimes a rapper will call out dance steps," he continues. "It's like a square dance."

Alan Peralta, music director and deejay at Osko's in Los Angeles, observes that in discos where deejays don't rap, i.e., the white clubs, "there's a real place for rap records. This is total enterainment because it really gets the crowd involved "

Peralta, who also spins records for Zelda's in Palm Springs, points out that Blow's latest Mercury single, "The Breaks," is requested regularly

"Rap gives the listener something extra to grab onto," comments John Stainze, Mercury's director of West Coast a&r. "It's got real down-to-earth street appeal."

Gaining notoriety some six months ago after the Sugar Hill Gang and Blow cracked open the international pop charts with "Rapper's Delight" and "Christmas Rappin' " rap singles have multipled.

The market has been flooded with rap product, reports Jerome Gasper, director of progressive music at Epic, which signed rap pioneer Deejay Hollywood three months ago.

Forging its way into crossover markets, Blow's latest single "will be this year's rap disk," projects Mike Wilkinson, president of the Upper Manhattan Disco Assn. programming service, which services approximately 800 discos and deejays.

"Kurtis' songs have crossed over into some white radio and gay discos," says producer Robert Ford. "Admittedly, we're working to make crossover music, as we realize this type of recording tends to be limited." Ford recalls that when "Christmas Rappin' " was released, it received little or no airplay But the current "The Breaks" is being programmed into some black music formats, he informs.

"If white stations would play it (rap), it could be a monster," asserts Bill Spitalksy, vice president at Spring Records, the Polydor-distributed label that released the Fatback Band's "King Tim III " That disk, which reportedly sold about 500,000 copies, is also considered a landmark release for the genre

"The lack of white radio play is the only reason it's not crossing over now," Spitalsky adds

Becoming a permanent entity in crossover markets can only be achieved through consistent release of topnotch recordings, observers agree, as a rap record loses its novelty and grows old faster than a vocal-tracked or instrumental disk

"They (rap records) should tell a funny story," Epic's Gasper advises. Concurs Osko's Peralta. "They've got to have a sense of humor to maintain an audience interest "

"A good rap disk must have a strong storyline," Peralta adds

A quality rap recording has a simplified rhythm track, asserts Ford "The rhythm should be natural; not too busy."

Major labels are just beginning to move into the rap arena, the largest todate being Epic Other record companies with rap product are Mercury, Philadelphia International, Salsoul and Spring

The bulk of the disks have been released on small labels often specializing in disco product Some of these are Sugar Hill, self-named label of the Sugar Hill Gang (distributed by Roulette), P&P, distributed by Queen Constance Records, which released Spoonin' Gee's "Spoonin' Rap" and local deejay Eddie Cheba's "Lookin' Good (Shake

(Continued on page 53)

PMX 9000
Preamplifier/Mixer

PRECISION CONTROL.

Control. It's the key word when you talk about how dazzling a club's music program can be. And, the better the mixer, the better the control.

GLi's PMX 9000 puts the highest quality yet in controlling what your music can do. We designed it to handle all your mixing needs with maximum ease, even if you're continually enlarging your sound system.

Imagine a unit that . . . allows one-hand operation when segueing between inputs—and then lets you mix a third program . . . features subsonic filters on each phono input to stop sound problems before they reach listeners . . . has a Five Band Equalizer for achieving the most sophisticated music balance . . . lets you mix in any and all effects devices . . . can handle up to a dozen power amps to provide system expansion. Now, stop imagining and experience the PMX 9000.

Such an unprecedented array of functions on such a sensibly priced product could only come from a company that understands the problems of discotheque sound. If your business is built around the music, GLi has the products to build on.

GLi® INTEGRATED SOUND SYSTEMS, INC.
29-50 Northern Blvd., Long Island City, N.Y. 11101 (212) 729-8400
A Subsidiary of The VSC Corporation

An Art Unto Itself: Programming Of Mobiles

By ALAN PENCHANSKY

CHICAGO—Put one of today's top club disco spinners on a mobile disco engagement, where variety in music is demanded and outgoing personality and ability to relate to a diversity of crowd types are required, and you may wind up with a fish out of water

That seems to be the opinion held by leading U.S. mobile disco operators who point to increasingly sharp distinctions between their brand of traveling entertainment and the high-energy nightclub experience of pure disco

Responding to the disco "backlash," many mobile operators today are laying increased emphasis on musical diversity, and some are even dropping the "disco" monicker altogether, factors that have begun to widen the gap between clubs and mobiles

"Your music has to be right. If you don't have a good variety of repertoire of music it won't make it," comments Atlanta mobile operator Steve C. Hill, head of American Dream Disco Co

According to the operator, the highly refined musical skills of club spinner, including mixing, beat-to-beat and overlays, "don't mean a thing" before the typical mobile audience

Hill's company averages about $500 per booking, playing mostly college dates throughout the Southeast, sometimes lining up more than a dozen engagements and heading out on tour. Hill also spins records for Atlanta area radio stations, which he views as a means of building promotional leverage for additional disco bookings

Competition is keen in Atlanta and profit margins are harder to maintain. For Hill business was at its peak in 1978

"There are so many guys in the business and many of the mobile disco jobs go directly to the radio stations," explains Hill. "The radio stations have been doing this for years, mobile disco is nothing more than a sock hop."

Hill stresses the distinction between club and mobile entertainment. "You can take any club disco jock in America," he insists. "Put him on a mobile gig and watch him die."

One of the New York metro area's top mobile spinners is Ted Fass, owner of Ted's Disco On Wheels. Comments Fass, "I'm more of an entertainer rather than a spinner. We do a lot of talking over the microphone and programming of music is very important."

Fass' strongest areas are bar mitzvah's, bas mitzvahs and sweet sixteens. The company's average mobile gig is in the $400 to $500 range, he says

Fass, who is less active in spinning and more involved in overseeing other jocks today, says pure disco still is provided when both a mobile deejay and a live band are booked for parties, as is often the case.

Party Particulars, Fass' new party decoration and floral arrangements firm, will work in conjunction with Disco On Wheels in complete party packaging, explains Fass

Although Fass claims to be one of a handful of major mobiles serving the New York area he sees plenty of competition bubbling up from the streets

"There are a lot of kids calling themselves disk jockeys," the mobile operator explains.

Business reportedly is booming for Chicago-area mobile operator Arthur J., president of Arthur J. And Friends. The company is reporting some 1981 bookings already firmed

"We do not specialize in disco music," explains Arthur J. "We're not disco spinners."

He adds. "We're very versatile. We're into ethnic music, polkas, country, rock new wave. We're entertainers."

Arthur J.'s spinners—12 including part-time—are kept busy with weddings and large corporate parties primarily, claims Arthur J. The firm charges a base rate of $300 for four hours and has many options to offer.

Arthur J. also is a music consultant for a restaurant chain in the Midwest and has worked in radio

December already is booked solid with Christmas parties. "Business has been absolutely terrific," continues Arthur J. "Even the economic situation hasn't hurt us too bad."

He adds. "Our deejays do a lot of talking, we try to include the audience in a lot of our music and we run dance contests and other activities."

Another top Chicago-area mobile, Jay Calandra of Pro-Sound, has disassociated himself almost entirely from "disco," and is reporting a healthy increase in mobile dates over last year.

States Calandra: "I don't want to call our shows disco anymore. When people see us do a show it's much different than when people go into a club and see a guy spinning records

"When people see us perform the whole set gets more alive."

Calandra feels mobile disco is permanently established as an entertainment form, despite increased work for live acts today caused by the disco "backlash."

"The idea of programmed entertainment music is much more economically feasible than live entertainment," he insists.

Calandra, whose firm recently added a $15,000 electronic robot to its special effects arsenal, sees untapped potential for "mobile programmed music entertainment," has has plans to explore new markets in the coming year.

Calandra claims revenue from mobile bookings is up 20% over 1979. He estimates the firm's average engagement is put on at a cost of $325

Bay Area DJs Add Survey Import Chart

By PAUL GREIN

SAN FRANCISCO—The 75-member Bay Area Disco DJs Assn. is adding an import chart for disco and rock product to its pool surveys, which already include domestic disco, rock and r&b tallies

"We're expanding into a wider plane of influence within the total community," says Nick Lygizos, president of the organization since this past February. "We're looking to deal with clubs and radio stations more closely too."

The label liasions with KSFX-FM on a weekly basis and also has close contact with KDIA-AM in Oakland and KSOL-FM in San Mateo

Each week 35 DJs in the Bay Area pool fill out KSFX point sheets which are then compiled by Hessimah Hissah, an employe of the station who doubles as music research chief for the pool. If the points are strong enough on a given title, it is added to the station's playlist

The Bay Area pool recently dropped a threatened lawsuit against the crosstown pool, T.O.P. 25 (short for The Original Pool) in the wake of the death of Jon Randazzo, cofounder of both organizations

The two pools are now attempting to coexist in the same market by taking different approaches. T.O.P. 25 is more club-oriented, says its cofounder George Ferren, while the original Bay Area organization places more emphasis on radio

"Communication has opened up again," says Ferren. "There's room for both pools."

Lygizos notes that his pool's survey sheet, which contained an unfortunately-timed item criticizing Randazzo the week of his death, recently dedicated a playlist in his memory

The pool has shrunk from 125 to 75 members over the course of the past several months, due first to the exodus of the T.O.P. 25 membership and then to the paring of its DJ representation in the outlying areas of Sacramento and San Jose

At present, 13 of the pool's 75 members spin more than 45% rock, as do 12 members of the Western Assn. of Rock DJs, with which it recently merged

The copresidents of the Western DJs group, Larry LaRue Holloway, spinner at the Stud, and Alan Robinson, spinner at I-Beam were recently added as rock reporters for the combined pool, as was Johnny Walker, spinner at the City disco.

Lygizos says that servicing on rock product has been best on Warner Bros., Atlantic and CBS titles as well as product from smaller labels.

The Bay Area pool has lined up several live entertainment events recently. Tower of Power played at Studio 47 (formerly Tiffany's), with Lygizos spinning; Odyssey headlined at the Oz with Fiona Stuart spinning, and Jermaine Jackson and Michael Jackson were set to appear at Silk's in Oakland Sunday (13) with Adrian Santos spinning

Santos handles the black chart for the Bay Area group and is part of its office personnel. That group also includes Lygizos, Bob Miro and Mickey Karp, spinners at Studio West and Larry Francis, spinner at CBS disco

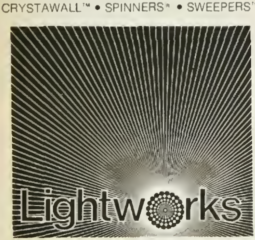
Miro and Karp are both on the board of the organization, as were Randazzo and Ferren until they resigned in the wake of Lygizos' defeat of Randazzo for the pool presidency last Feb. 28

Lygizos reports that an election is upcoming to fill those two vacant seats

DON'T MISS OUR NEW LOW VOLTAGE, LOW ENERGY LIGHTING CREATIONS

THE LATEST IN CONTEMPORARY LIGHTING FOR ENTERTAINMENT AND INTERIOR DESIGN APPLICATIONS

TUBELITE • LITEPANEL • DIRECTASPOT™
CRYSTAWALL™ • SPINNERS® • SWEEPERS™



Phone, Write or Wire for free, color catalogue, Dealership inquires invited.

3345 Hunting Park Avenue West
Philadelphia Pennsylvania 19132
TWX 710-670-19301
Phone (215)-223-9200

COME SEE LIGHTWORKS™ AND GLI AT
BILLBOARDS DISCO FORUM 8 THE CONSULATE SUITE

Attention
CLUB OWNERS
Is your club a victim of the changing times?
LET US HELP
We can show you how to bring back that sweet sound of the cash register.
We specialize in New Wave and Dance Rock Music!
Good references
THE PHIL GARY DISCO CONSULTING MACHINE
(614) 451-6564

THE DISCO SOURCE
DOWNSTAIRS
DJ's! Come In And Listen To New Product During Forum
HOT & NEW
12"—I Owe You · Shalamar; Don't Stop/Roll-A-Rock, Never · Center Stage; Party Party Mr. Q; Natives Are Restless · Ray Martinez; Stars In Your Eyes · Herbie Hancock; Take Five · Ossie Scott; Out The Box/Whispers; Summertime Love · Steve Arrington; Summertime/High Frequency; Can't Fake The Feeling · Geraldine Hunt; Let It In (Rock) · Carlton
LP's—Candi Staton, Rolling Stones, Dynasty, Boney M, Harry Thumann, Rhyze, Curtis Mayfield, Loleatta Holloway, Chic, Herb Alpert, Tom Browne.
NEW RECORDS DAILY
Singles 1929-1980 over 100,000 titles in stock. Send $1.25 for catalog. Master Charge & Visa. Call us for new imports
DOWNSTAIRS RECORDS
55 West 42nd St. N.Y. N.Y. 10036
212 354-4684 or 221-8989
Telex 238587 DOWNS
WE SHIP UPS WITHIN 24 hrs

DISCO SLIDES
160 Full Color 35MM SLIDES only $79.95

• An exciting collection of optical effects.
• Works in any projector.
VISUAL HORIZONS
208 Westfall Road · Rochester, NY 14620
(716) 442-3600 · Catalog $1.00
Money-Back Guarantee

Disco Mix

By BARRY LEDERER

Disco is viewed today not only as music with a 4/4 beat, but music that incorporates rock soul and jazz. There are fewer remixes coming out as producers put forethought into the creation of their works. And what is most important is that this year's Disco Forum 8 sees the participation of heads of major labels for whom a specific panel has been created.

It is important that not only promotional personnel be involved in the disco industry but those executives who can back their artists with the proper promotion and marketing of their product.

For deejays attending the convention, much new material has been released. Columbia has 33⅓ r.p.m. 12 inchers "Helpless" by Jackie Moore, "Missing Love" by Google and Tom Coppola, "I've Got My Second Wind" by Al Johnson and "Jo Jo" by Boz Scaggs.

From the Sire family and those deejays into rock there is the Silicon Teens with "Memphis Tennessee," "Chip N Roll" and "Judy In Disguise" all on one 12 inch 33⅓ r.p.m. as well as "Hands Off She's Mine," "Twist & Crawl" and "Tears Of A Clown" by the English Beats.

Motown has released a 12 inch 33⅓ r.p.m. of "Upside Down" from Diana Ross from her latest album and Rick James "Big Time" from his "Garden Of Love" album. The Commodores have proved to be a commercial group capable of taking funk from its uptown setting and incorporating it in music that appeals to all types of clubs. Highlighting its latest LP is "Got To Be Together," "Celebrate" and "All The Way Down." The group's nitty gritty harmonies and tight production is plainly evident on all cuts. The artists co-produced and arranged this album with James Anthony Carmichael.

Heading one of the major record pools in New York City is Judy Weinstein of For The Record. For the past three years she has been involved in booking live entertainment in such major clubs as Paradise Garage, Fun House, the Underground in New York and Zanzibar's in New Jersey. Weinstein believes that disco music mixed with live performances will continue to grow in the near future and she is pleased to have been one of the first to promote such policies.

Highlighting her pool's playlist are "Give Me The Night," George Benson, Warner Bros., "Love Doesn't Always Make It Right," Ashford & Simpson, Warner Bros., "Emotional Rescue," Rolling Stones, Rolling Stone Records and "I Love It" by the Trussle on Elektra. Also after having been located in one office for three years, the pool has found a new location.

This season has been an interesting one for the deejays playing Fire Island. Two new clubs have opened up, causing much concern and conversation. In the Pines, the Pavilion deejays are Richie Rivera and Alan Dodd, with guest deejays playing the other nights. In the Grove, the Copa has opened in the space formerly occupied by the Sea Shack. George Cadenas from Key West headlines at the club. Roy Thode of the Ice Palace still holds top honors at this Saturday night club.

Thode reports the following records are doing well in the club: "Minnie the Moocher" by Cab Calloway from the Blues Brothers album, "Was That All It Was" by Jean Carne (PIR), "Looking For Love" by Candi Staton (Warner Bros.) and "Sweet Sensation" by Stephanie Mills (20th Century Fox).

Richard Brezner, former deejay of High Rollers and the Blue Parrot in Manhattan, has caught the Island off guard with his avant garde yet commercial approach to music. He is playing at John Whyte's Dunes & Pines Yacht Club better know as the Botel. Brezner plays at tea time (afternoon dancing) which the Botel claims responsibility for establishing almost 15 years ago (as tete a tete and dancing).

Rink Survival

• *Continued from page 50*

Dimensional Sound and Echo Sound studios in New York notes that there are 5,000 rinks in the U.S., 1,800 of which are represented in the Roller Skating Assn.

He estimates that there are 28 million roller skaters in the U.S. "If the rinks can convince one skater in 28 to buy a record, they can set the trends," says Chalpin.

"All they need to do is get together on this the way they've gotten together on other things, like a drive for muscular dystrophy which raised $2½ million dollars."

Rap Records

• *Continued from page 51*

Your Body)" among others, and Enjoy, the home of such disks as "Super Rappin'" by Grand Master Flash & the Furious Five.

Epic's Gasper says his label is "not looking to get involved with any additional rap artists" at this time. Mercury's Stainze, however, says "if there's a good record out, whether it's rap or just r&b, we'll sign the set."

1980 SOUTHWEST
Photographed by Norman Klar at Marilyn's Rock Street Disco
FLASH IS BACK
Sound Unlimited Systems was there in the beginning – designing and installing sound and lighting systems that have withstood the test of time in entertainment landmarks such as Spots in the Hyatt Regency Hotel, Honolulu, Hawaii; Tennessee Gin & Cotton Company, Woodland Hills, California; Pharaoh's, Vancouver, British Columbia; Zelda's, Palm Springs, California and Marilyn's, Pasadena, California. We are still here today, six years later, designing and installing new entertainment landmarks such as Fantasy Garage, Hollywood, California; New York, New York – West Nordridge, California and East Eddie's, Kellogg, Hawaii.
Our highly skilled technicians, designers and consultants travel world-wide to advise, service and/or install the most reliable sound and lighting systems available today. We have representatives in Detroit, Michigan; Dallas, Texas; Austin, Texas; Vancouver, British Columbia; Honolulu, Hawaii; and throughout the United States and Canada.
Be it Disco, Jazz or New Wave Rock, Sound Unlimited Systems can design, sell and install a complete package to suit your specific, unique requirements, and within your budget.
Call us today and learn how "We Make Music Magic."
Sound Unlimited Systems
Showroom and Executive Offices • 6315 Laurel Canyon Blvd., North Hollywood, California 91606 • Telephone (213) 506-8216 877-4915

Decision By Dictionary

BELLEVILLE, N.J.—As a rule judges turn to their law books as a source of authority in handing down legal opinions. However, in deciding the difference between a restaurant and a discotheque—a legal matter which occupied the attention of judges at the State Supreme Court here recently—the jurists turned to Webster's Third New International Dictionary.

The case involved Parrillo's, an establishment which maintained it was a restaurant and as such should be allowed to operate as an exception to local residential zoning laws. Nonetheless, the Belleville zoning board held that Parrillo's was in fact a discotheque, and therefore not in compliance with the zoning regulations.

The court, in a 7-0 ruling written by Justice Robert L. Clifford, agreed that Parrillo's had indeed violated local zoning regulations.

In his opinion, Judge Clifford wrote, "We readily acknowledge that included among those for whom the term discotheque has not, at least until this case, found its way into their common parlance are some members of this court. On the assumption that there may be others whose experience has denied them an intimate familiarity with the term and milieu to which it applies, we pause to extend the benefit of definition.

"Webster's Third New International dictionary informs us that a discotheque is a small intimate nightclub for dancing to recorded music."

There is only one line of high quality disco light and sound equipment.

The name is Meteor.

METEOR

For full information contact.
Meteor Light and Sound Company
155 Michael Drive, Syosset, NY 11791
Telephone (516) 364-1900 Telex 96-1396
West Coast (213) 846-0500 England (Byfleet) 51051

Billboard's Disco Action ®

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

ATLANTA

This Week
1 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12 inch)
2 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12 inch)
3 IN THE FOREST—Baby O—Baby O Records (12 inch)
4 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12 inch)
5 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
6 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12 inch)
7 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
8 HELPLESS—Jackie Moore—Columbia (LP/12 inch)
9 I'LL CRY FOR YOU—Kumano—Prelude (LP)
10 USE IT UP, WEAR IT OUT/DON'T TELL ME TELL HER/HANG TOGETHER—Odyssey—RCA (LP/12 inch)
11 BREAKAWAY/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BY—Watson Beasley—Warner (LP/12 inch)
12 RED LIGHT/FAME—(Fame, Soundtrack)—Various Artists—RSO (LP/12 inch)
13 I LOVE YOU DANCER/DO IT AGAIN—Voyage—Marlin (LP)
14 I WANNA TAKE YOU THERE/HEARTBREAKER/RHYTHMS OF THE WORLD—Gino Soccio—Warner/RFC (LP)
15 I AIN'T NEVER—Isaac Hayes—Polydor (LP/12 inch)

BALT./WASHINGTON

This Week
1 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP)
2 STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER/YOU BROUGHT IT ON YOURSELF—Gayle Adams—Prelude (LP)
3 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12 inch)
4 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12 inch)
5 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12 inch)
6 JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12 inch)
7 I AIN'T NEVER—Isaac Hayes—Polydor (12 inch)
8 BEHIND THE GROOVE—Teena Marie—Motown (LP/12 inch)
9 POWER—The Temptations—Gordy (LP)
10 IN THE FOREST—Baby O—Baby O Records (12 inch)
11 QUE SERA MI VIDA—Gibson Brothers—Mango (12 inch)
12 TASTE OF BITTER LOVE/BOURGIE BOURGIE—Gladys Knight & The Pips—Columbia (LP)
13 I LIKE (WHAT YOU'RE DOING TO ME)—Young & Company—Brunswick (12 inch)
14 LET'S GET IT OFF/MAGIC OF YOU—Cameron—Salsoul (LP)
15 HOOKED ON YOUR LOVE—The Fantastic Aleems—Panorama (12 inch)

BOSTON

This Week
1 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
2 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12 inch)
3 IN THE FOREST—Baby O—Baby O Records (12 inch)
4 I AIN'T NEVER—Isaac Hayes—Polydor (LP/12 inch)
5 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12 inch)
6 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12 inch)
7 I WANNA TAKE YOU THERE NOW/HEARTBREAKER/RHYTHM OF THE WORLD—Gino Soccio—Warner/RFC (LP)
8 DO IT AGAIN/I LOVE YOU DANCER—Voyage—Marlin (LP)
9 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP)
10 JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12 inch)
11 PARTY ON—Pure Energy—Prism (12 inch)
12 BEATS WORKIN'—all cuts—Jimmy Maelen—Pavillion (LP)
13 RED LIGHT/FAME—(Fame, Soundtrack)—Various Artists—RSO (LP/12 inch)
14 STRETCHIN' IN OUT/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP)
15 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)

CHICAGO

This Week
1 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12 inch)
2 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12 inch)
3 THE BREAKS—Kurtis Blow—Mercury (12 inch)
4 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
5 I AIN'T NEVER—Isaac Hayes—Polydor (12 inch)
6 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12 inch)
7 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP)
8 CLOUDS—Chaka Khan—Warner (12 inch)
9 WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE/BREAKAWAY—Watson Beasley—Warner (LP/12 inch)
10 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP)
11 JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12 inch)
12 LET'S GET IT OFF/MAGIC OF YOU—Cameron—Salsoul—(LP)
13 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12 inch)
14 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12 inch)
15 PARTY ON—Pure Energy—Prism—(12 inch)

DALLAS/HOUSTON

This Week
1 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12 inch)
2 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12 inch)
3 BREAKAWAY/DON'T LET YOUR CHANCE GO BYE/BODY FREE—Watson Beasley—Warner (LP/12 inch)
4 I'M READY—Kano—Emergency (12 inch)
5 USE IT UP, WEAR IT OUT/DON'T TELL ME TELL HER—Odyssey—RCA (LP/12 inch)
6 IN THE FOREST—Baby O—Baby O Records (12 inch)
7 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12 inch)
8 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
9 I WANNA TAKE YOU THERE NOW/RHYTHM OF THE WORLD—Gino Soccio—Warner (LP)
10 UPSIDE DOWN—Diana Ross—Motown (LP)
11 YOU'RE THE FIRE—Cissy Houston—Columbia (12 inch)
12 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12 inch)
13 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12 inch)
14 KEEP SMILIN'—Carrie Lucas—Solar (12 inch)
15 I AIN'T NEVER—Isaac Hayes—Polydor (LP/12 inch)

DETROIT

This Week
1 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12 inch)
2 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12 inch)
3 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12 inch)
4 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
5 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12 inch)
6 I AIN'T NEVER—Isaac Hayes—Polydor (12 inch)
7 UPSIDE DOWN—Diana Ross—Motown (LP)
8 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12 inch)
9 USE IT UP, WEAR IT OUT/HANG TOGETHER—Odyssey—RCA (LP/12 inch)
10 TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12 inch)
11 POWER—The Temptations—Gordy (LP)
12 PARTY ON—Pure Energy—Prism (12 inch)
13 I WANNA TAKE YOU THERE/HEARTBREAKER/RHYTHMS OF THE WORLD—Gino Soccio—Warner/RFC (LP)
14 GIVE ME A BREAK—Ritchie Family—Casablanca (12 inch)
15 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12 inch)

LOS ANGELES

This Week
1 IN THE FOREST—Baby O—Baby O Records (12 inch)
2 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12 inch)
3 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12 inch)
4 I'M READY—Kano—Emergency (12 inch)
5 KEEP SMILIN'—Carrie Lucas—Solar (12 inch)
6 USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER/HANG TOGETHER—Odyssey—RCA (LP/12 inch)
7 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12 inch)
8 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12 inch)
9 PARTY ON—Pure Energy—Prism (12 inch)
10 DANCE IN YOUR PANTS/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12 inch)
11 GIVE ME A BREAK—The Ritchie Family—Casablanca (12 inch)
12 WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BY/BREAKAWAY—Watson Beasley—Warner (LP/12 inch)
13 I WANNA TAKE YOU THERE/HEARTBREAKER—Gino Soccio—Warner/RFC (LP)
14 I FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
15 STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP/12 inch)

MIAMI

This Week
1 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12 inch)
2 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12 inch)
3 HANG TOGETHER/USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER—Odyssey—RCA (LP/12 inch)
4 IN THE FOREST—Baby O—Baby O Records (12 inch)
5 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12 inch)
6 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12 inch)
7 FAME/RED LIGHT (Fame Soundtrack)—Various Artists—RSO (LP/12 inch)
8 I'M READY—Kano—Emergency (12 inch)
9 BODY FREE/BREAKAWAY/WHAT'S ON YOUR MIND—Watson Beasley—Warner (LP/12 inch)
10 UPSIDE DOWN—Diana Ross—Motown (LP)
11 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12 inch)
12 SWEET SENSATION/DANCIN'—Stephanie Mills—20th Century (LP/12 inch)
13 I WANNA TAKE YOU THERE/HEARTBREAKER—Gino Soccio—Warner/RFC (LP)
14 LOOKING FOR LOVE—Candi Staton—Warner (LP/12 inch)
15 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12 inch)

NEW ORLEANS

This Week
1 FILL ME UP/YOU MADE ME DO IT AGAIN—Elaine & Ellen—Ovation (12 inch)
2 PLAIN OUTTA LUCK/STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP)
3 I'M READY—Kano—Emergency (12 inch)
4 I FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
5 TRY ME LOVE/I'M SO HOT—Denise LaSalle—MCA (LP)
6 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
7 FAME/RED LIGHT (Fame, Soundtrack)—Various Artists—RSO (LP)
8 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12 inch)
9 KEEP SMILIN'—Carrie Lucas—Solar (12 inch)
10 PARTY ON—Pure Energy—Prism (12 inch)
11 BREAKAWAY/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE—Watson Beasley—Warner (LP/12 inch)
12 STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP/12 inch)
13 WARM LEATHERETTE/BULLSHIT—Grace Jones—Island (LP)
14 IN THE FOREST—Baby O—Baby O Records (12 inch)
15 TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12 inch)

NEW YORK

This Week
1 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12 inch)
2 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12 inch)
3 UPSIDE DOWN—Diana Ross—Motown (LP)
4 IN THE FOREST—Baby O—Baby O Records (12 inch)
5 I WANNA TAKE YOU THERE/HEARTBREAKER—Gino Soccio—Warner/RFC (LP)
6 I'M READY—Kano—Emergency (12 inch)
7 STRETCHIN' OUT/PLAIN OUTTA LUCK/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP)
8 BEHIND THE GROOVE—Teena Marie—Motown (LP)
9 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
10 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12 inch)
11 USE IT UP, WEAR IT OUT/HANG TOGETHER/USE IT UP, WEAR IT OUT—Odyssey—RCA (LP/12 inch)
12 PARTY ON—Pure Energy—Prism (12 inch)
13 JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12 inch)
14 SHAKE IT UP/DO THE BOOGALOO—Rod—Prelude (12 inch)
15 GIVE ME THE NIGHT—George Benson—Warner (7 inch)

PHILADELPHIA

This Week
1 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12 inch)
2 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP)
3 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12 inch)
4 FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio—Arista (LP/12 inch)
5 POP IT/DO YOUR THING—Al Hudson & One Way—MCA (LP)
6 I LIKE WHAT YOU'RE DOING TO ME—Young & Co.—Brunswick (12 inch)
7 THE BREAKS—Kurtis Blow—Mercury (12 inch)
8 STRETCHIN' OUT/PLAIN OUTTA LUCK/LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP)
9 HEARTACHE #9—Delegation—Mercury (LP)
10 SUGAR COATED LOVER—Flakes—Magic Disk (12 inch)
11 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12 inch)
12 I AIN'T NEVER—Isaac Hayes—Polydor (12 inch)
13 LET'S GET OFF/MAGIC OF YOU—Cameron—Salsoul (LP)
14 I WANNA TAKE YOU THERE/HEARTBREAKERS—Gino Soccio—Warner/RFC (LP)
15 FAME/RED LIGHT (Fame, Soundtrack)—Various Artists—RSO (LP)

PHOENIX

This Week
1 IN THE FOREST—Baby O—Baby O Records (12 inch)
2 BREAKAWAY/BODY FREE/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE—Watson Beasley—Warner (LP/12 inch)
3 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12 inch)
4 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12 inch)
5 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12 inch)
6 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12 inch)
7 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12 inch)
8 LEAVE THAT BOY ALONE/DON'T STOP, KEEP MOVIN'—Poussez—Vanguard (12 inch)
9 BEATS WORKIN'—all cuts—Jimmy Maelen—Pavillion (LP)
10 I WANNA TAKE YOU THERE/HEARTBREAKER—Gino Soccio—Warner/RFC (LP)
11 RED LIGHT/FAME—(Fame, Soundtrack)—Various Artists—RSO (LP/12 inch)
12 KEEP SMILIN'—Carrie Lucas—Solar (12 inch)
13 PARTY ON—Pure Energy—Prism (12 inch)
14 I AIN'T NEVER—Isaac Hayes—Polydor (LP/12 inch)
15 WARM LEATHERETTE/BULLSHIT—Grace Jones—Island (LP)

PITTSBURGH

This Week
1 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12 inch)
2 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12 inch)
3 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
4 I LIKE WHAT YOU'RE DOING TO ME—Young & Co.—Brunswick (12 inch)
5 I AIN'T NEVER—Isaac Hayes—Polydor (LP/12 inch)
6 I'M READY—Kano—Emergency (12 inch)
7 IN THE FOREST—Baby O—Baby O Records (12 inch)
8 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
9 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12 inch)
10 I WANNA TAKE YOU/HEARTBREAKER—Gino Soccio—Warner/RFC (LP)
11 LEAVE THAT BOY ALONE/DON'T STOP, KEEP MOVING—Poussez—Vanguard (12 inch)
12 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12 inch)
13 OVERNIGHT SENSATION/NOW THAT SHE'S ROCKIN'—Jerry Knight—A&M (LP)
14 HOOKED ON LOVE—Fantastic Aleems—Panorama (12 inch)
15 BACK TOGETHER/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (12 inch)

SAN FRANCISCO

This Week
1 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12 inch)
2 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12 inch)
3 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12 inch)
4 IN THE FOREST—Baby O—Baby O Records (12 inch)
5 STARS IN YOUR EYES—Herbie Hancock—Columbia (LP/12 inch)
6 WITHOUT YOUR LOVE ALIVE WITH YOUR LOVE—Cat Glass—20th Century (12 inch)
7 WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE/BREAKAWAY—Watson Beasley—Warner (LP)
8 I WANNA TAKE YOU THERE/HEARTBREAKER—Gino Soccio—Warner/RFC (LP)
9 I'M READY—Kano—Emergency (12 inch)
10 I AIN'T NEVER—Isaac Hayes—Polydor (LP)
11 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12 inch)
12 PARTY ON—Pure Energy—Prism (12 inch)
13 I FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
14 I'LL CRY FOR YOU—Kumano—Prelude (LP)
15 RED LIGHT/FAME (Soundtrack, Fame)—Various Artists—RSO (LP/12 inch)

SEATTLE/PORTLAND

This Week
1 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12 inch)
2 RED LIGHT/FAME (Soundtrack, Fame)—Various Artists—RSO (LP/12 inch)
3 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12 inch)
4 KEEP SMILIN'—Carrie Lucas—Solar (12 inch)
5 IN THE FOREST—Baby O—Baby O Records (12 inch)
6 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12 inch)
7 GIVE ME A BREAK—Ritchie Family—Casablanca (12 inch)
8 I AIN'T NEVER—Isaac Hayes—Polydor (LP/12 inch)
9 WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE/BREAKAWAY—Watson Beasley—Warner (LP/12 inch)
10 I WANNA TAKE YOU THERE/HEARTBREAKER—Gino Soccio—Warner/RFC (LP)
11 LEAVE THAT BOY ALONE—Poussez—Vanguard (LP/12 inch)
12 SPACER—Sheila B. Devotion—Carrere (12 inch)
13 I'M OK, YOU'RE OK—American Gypsy—Importe/12 (MAXI 33)
14 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12 inch)
15 LET'S GET OFF/MAGIC OF YOU—Cameron—Salsoul (LP)

MONTREAL

This Week
1 OVERNIGHT SENSATION/NOW THAT SHE'S ROCKIN'—Jerry Knight—A&M (12 inch)
2 GLOW OF LOVE/LOVERS HOLIDAY—Change—WEA (LP)
3 LET'S GET SERIOUS—Jermaine Jackson—Quality (LP)
4 STOMP—Brothers Johnson—A&M (LP)
5 PARADISE GARAGE/RAZOR GIRL—The Zebras—Downstairs (LP/12 inch)
6 CUPID—Spinners—WEA (LP)
7 MIDNIGHT MESSAGE—Ann Margret—MCA (LP)
8 CALL ME—Blondie/Moroder—Polydor (LP)
9 ECHO BEACH/MARTHA—The Muffins—Polydor (LP)
10 S-BEAT—Gino Soccio—Quality (LP)
11 I'M READY—Kano—Uniwave (12 inch)
12 I CAN'T CONTROL MYSELF—Various Artists—Alta (12 inch)
13 CAN'T FAKE THE FEELING—Geraldine Hunt—Uniwave (LP)
14 I ONLY WANNA BE WITH YOU—The Tourists—CBS (LP)
15 COMING UP—Paul McCartney—CBS (LP)

Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets, plus sales reports from key disco product retailers/one stops.

Global Gathering Of Disco Experts Starts

• Continued from page 46

Fantastic, Times Square Theatrical, Rosco Labs, Disco Distribution/Disco Spec, Bump Lighting Techniques, Lance Enterprises, Lielah Corp., Disco Scene, North Lighting Co., Electra, Lumina, Inc., Bestek Entertainment Equipment Co., Kremesa, Pioneer Electronics of America, Stanton Magnetics, Body Graphics, Condulyte International, Chic Lighting Corp., Lighting Dimensions Magazine, Eartaline Enterprises, QRK Electronics, Audio International, TechniX by Panasonic, Lightworks, GLI/Integrated Sound Systems, and Richard Long & Associates.

Products to be displayed run the gamut of speakers, amplifiers, mixers, electronic crossovers, tape recorders, pre-amplifiers, turntables, equalizers, turntable tonearms, consoles for mobile deejays, lasers, spotlights, strobes, neons, pan spots, rainlights, dimmer boards, beacons, moving light displays, lighting light pipes, removable body art, turntable cartridges, styli, headphones, confetti cannons, spinning prisms, oscillators, tivoli lights, low power laser graphics, chaser lights, mirrored balls, dimmers and special effects.

The conference will also offer a full schedule of entertainment to be held at the Roseland Ballroom. Among those scheduled to appear are, Loleatta Holloway (Salsoul), Dan Hartman (Blue Sky/Epic), Grace Jones (Island/WB) and the Skatt Bros. (Casablanca), Monday (14).

Tuesday's (15) entertainers will include Irene Cara (RSO), the Ritchie Family (Casablanca), and Skyy (Salsoul).

On Wednesday (16) Al Hudson (MCA) and Gene Anthony Ray, from the movie "Fame" will entertain.

Among the deejays scheduled to spin between live sets at Roseland are Dannae Jacovelis, Tee Scott, John Benitez, Bill Kelly, Larry Levan, Jonathan Fearing, Frank Loponi, Hubert Charles, Frank Collins, Brian Hankins, Ritchie Kazor.

Conference registration fee is $315 for club owners, managers, franchisees, record company personnel, equipment manufacturers, exhibitors, promotion and marketing managers and artists and radio personnel.

Disco deejays, Forum panelists, students, members of the military and spouses of convention registrants are being asked to pay $235 per person.

The four-day confab will be topped off with the popular awards banquet in the grand ballroom of the Sheraton Centre. Awards will be presented to major achievers in every facet of the business.

Further information can be obtained from Nancy Falk or Salpy Tchalekian at the Billboard conference bureau headquarters in the Sheraton Centre.

Disco Business

Music Publishers Respond To Demands of Club Marketplace

By IRV LICHTMAN

NEW YORK—Music publishers are as likely as any other segment of the industry to generate enthusiasm for new trends in pop music, and they've been there during the splurge of disco success.

Yet, they must be responsive to the demands of the industry's internal marketplace, that is the labels, artists, producers and ade people it seeks out for song exploitation.

"At this point, I'd say that our contacts don't want to categorize songs anymore," declares Irwin Schuster, senior vice president, creative at Chappell Music. "Disco is them and, for that matter, rock is another beat and we're being told 'send us good songs with a good funky beat'."

This point is echoed, too, by Don Oriolo, vice president and general manager of Intersong, like Chappell, a PolyGram-owned company. Heavily involved in disco success, Oriolo says disco, besides the usage of the phrase "dance-oriented" music, is best described today as a "funky record, a good r&b record" and he refers to Lipps Inc.'s "Funky Town" as a recording that transcends a formalized "disco" appellation. Its recent No. 1 singles status, he adds, signifies it's a "great pop record."

Whatever one wants to call the evolution of disco music, it's all part of the mainstream of pop music that realizes classic recordings overcome a particular time-frame and sound. "The best of recordings always stay around one way or another, no matter how they are categorized," says Barry Bergman, vice president of creative affairs at United Artists Music.

"The best songs of any musical genre are bound to overcome their specific origins, so in the long run you've got to play down the aspect of jumping on bandwagons."

The "song-is-a-song-is-song" philosophy can be seen in the award-laden team of Bernard Edwards and Nile Rodgers, winners of the most (11) BMI performance awards for 1979. The mighty writer/producer team, published through Chic Music (BMI), earned their awards for both disco and pop works.

"They don't say disco anymore," declares Carl Griffin, East Coast operations chief at Jobete Music. "What producers and artists say is, 'I want a song like Michael Jackson's, or Tina Marie or Candi Staton'."

Griffin himself maintains dance record or no dance record, his approach to new songs is one of strong lyric and melody. "In other words a copyright." "I tell my writers to be careful when they listen to hits on the radio, because it's often the case that when you take away the production, the song itself is of little value."

Ira Jaffe, vice president of creative affairs at Screen-Gems-EMI, has never concerned himself with the approach with which his songs have been recorded. "Our posture is not how a song is cut so long as it remains basically intact as written. We've had a bunch of songs cut disco, but our writers weren't told to write straight-ahead disco."

At Perrin-Vibes, which had the disco song of the year in 1979 with Gloria Gaynor's "I Will Survive", plus other disco successes by Peaches & Herb and David Norton, the emphasis has basically shifted to the publishing and production of r&b-type material by the multi-faceted LA music operation.

"But, you can't write off disco," says veteran publisher Leonard Hodes, vice president and general manager of the firm. "It's dance music and that's something that goes on like rock, disco has been refined I'd say that the most used expression when we're called for songs today is in the funky groove."

Award To Warners

SEATTLE—The Electric Canary Record Pool here, with 35 members statewide, honored Warner Bros. as top disco label of the year at its annual awards presentation June 29 at the Sanctuary club.

Among the artists winning top awards were Patrick Hernandez, Dan Hartman, Fever, Debbie Jacobs, Shalamar, Lipps Inc. and Michael Jackson.

Your Nation's Disco Supplier

TIMES SQUARE
THEATRICAL & STUDIO SUPPLY CORP.

Billboard's Award Winning 10X12 CONTROLLER in Stock

• Mirror Balls
• Chasing Lights
• Starbursts
• Strobes
• Rainlights
• Color Effects

• Color Wheels
• Color Organs
• Spotlights
• Dimmers
• Fog Machines
• Bubble Machines

318 West 47th St., N.Y.C. (212) 245-4155
Send for our illustrated 68-page Catalog on Lighting and Special Effects.

Electra Exclusives

Lighting Suppliers to the Olympic Village Discotheque 1980 Winter Olympics. In co-operation with L. Silverman Multiphase, N.Y.C.

Acclaimed the BEST CONTROLLER in the Industry!

4000FM®
4 CHANNEL LIGHT AND SOUND COMPUTER

- Built-In Matrix
- Burst/Twirl Simultaneously and Independently
- Thousands of Pattern Changes —Including Spiral
- Audio • Forward/Reverse
- 1,200 Watts Each Channel

List $585.

STROBE EGG BULB
In quantity $18.50
Show Price Special!

ICOSAHEDRONS AND MIRROR BALLS
From $18. List

4 Channel • Multi-Program
MEMORY CONTROLLER

- 800 Watts per Channel
- Program Selector
- Audio • Forward/Reverse

List $200.

TAPE LIGHTS

TUBE LIGHTS

PIN SPOTS
From $16.
Limited Quantity

Manufacture • Design • Custom • Stock •
ELECTRA Display • 122 West 27th St., New York, NY 10001 (212) 924-1022

No. 353 at the Show

Rock Clubs On Upbeat

■ *Continued from page 49*

up who are taking their place are a lot more open to the new music," says Copeland.

However the relative success of the music and new formats has sparked warnings that the new people, like the disco purists before them, may become too hip for their own good.

"There are certain destructive elements, certain people coming in, who are shouting that this is the new music, and that this is going to be the future of music," says Henry Schissler, a veteran club manager. "It is not. The record sales do not equal the hype. Three years ago they were saying that disco would be the future of music. And it was not. The whole world was not Studio 54 then and the whole world is not the Mudd Club now," adds Schissler, the first manager of Hurrah, when it turned rock, and now manager of the Malibu Beach Club in Long Island.

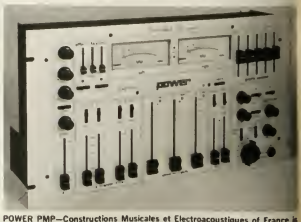
Schissler says his suburban clientele does want the new music, but in commercial, recognizable form. He says his kids do not want some of the strident no wave or import stuff, or endless reggae.

He warns that just as disco programmers lost sight of what the mass audience wanted, and began programming only for their own cliques, so the new rock disco people are in danger of falling into the same trap.

New Products

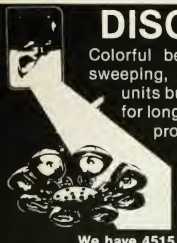
CRYSTALWALL LAMPS—Lightworks has created Crystawall, a semi-transparent, unbreakable sheet ⅛ of an inch thick and lit from within. Some 500,000 low voltage lamps are the reported light source. The unit is available in semi-transparent clear and bronze, and translucent white. Lamps may be ordered in 3, 4, 8 or 10-inch circuits.

POWER SPEAKER—The Power model HX250 loudspeaker is a unit especially designed for mobile disco applications. According to its French manufacturer this rugged system is built on castors for easy mobility. Internal components include an 18-inch Atlas bass unit reflex loaded with a special port realizing a short, back-loaded horn. The midrange component is a Pacific compression driver with a large radial horn.



POWER PMP—Constructions Musicales et Electroacoustiques of France is marketing a disco mixer in this country said to be capable of fulfilling all professional deejay requirements. The unit, model PMP 40 features three stereo phono outputs, a microphone channel which allows the deejay to shape his voice with a three band tone control, a special input for jingle machines, and a beat meter indicator.

DISCO BEAMS



Colorful beams of light spinning or sweeping, generating excitement. All units built to high quality standards for long life. Disco beams - a proven profit maker for users and distributors.

Call or write LANCE.

LANCE Enterprises, Inc.
10711 Presidential Dr.
Dallas, Texas 75243
214/349-1978

We have 4515 Lamps @ $4.50 each in cases of 60 in stock.

COMPLETE DISCO LIGHTING & AUDIO PRODUCTS

Manufacturers and Distributors

- Mobile DJ Consoles
- Speakers
- Strip Lites
- Mirror Effects
- Rope Lites
- Helicopter Beacons
- Pin Spots
- Rain Lites

Write or call for free catalog.

Visit Booth 211 at the Disco Forum

Farralane Lighting & Audio

66 Commerce Drive,
Farmingdale, NY 11735
(516) 752-9824

B.T.U. & B.P.M.

Energy Versus Beats Equals Patrons' Liquor Consumption

By RICHARD M. NUSSER

NEW YORK. Does a disco measure its success in B.T.U.s or B.P.M.s? That's a burning question in disco programming these days.

B.t.u. is the measure of energy required to raise water temperature (British Thermal Units), while b.p.m. is the number of beats per minute in a record.

For a disco owner, the ideal correlation between the two standards of measurements is how many beats per minute does it take to raise a customer's b.t.u.s to the point where he wants another drink.

"That's the problem today," says Mike Wilkinson, president of Disconet, the three-year-old syndicated disco programming service. "The rock and r&b music is great, but it's not selling liquor."

"At least not as fast as the old 132 beats per minute disco disks formed energy. Today's music averages 106 beats per minute, says Wilkinson, and while that's certainly danceable it's not burning up the cashiers fast enough to suit the liquor salesmen.

"The older disco music made 'em sweat for 20 or 30 minutes," he says, "and when they got off the dance floor they'd guzzle that last half of a scotch and soda and order another one. Every dance is so many b.t.u.s of alcohol."

Many of today's r&b and rock tunes only last for six minutes at the most, Wilkinson points out, not long enough for dancers to develop an adequate thirst.

And while disco DJs still program sets of any duration, the greater variety of music makes it difficult to hypnotize the audience and hold it on the dance floor for extended periods of time.

"The energy music is drying up," is the way Wilkinson explains it.

"The audience now dances for six minutes to a tune it likes and then you have to segue into another one," he says. This, he adds, breaks the flow that makes them go.

One of the reasons for the death of energy music is the record companies' overreaction to disco backlash.

"What has happened is that labels are now passing on anything that has heavy percussion up front no matter how good it is," Wilkinson says. "They're dismissing a lot of it out of hand."

So far as Disconet is concerned, the rule-of-thumb for a danceable tune is still in dancehalls.

"The motivating factor is whether or not it's a good song and can you dance to it? No matter whether it's disco, rock or r&b."

How is Disconet coping with the lack of what Wilkinson calls "energy music?"

For one thing, Disconet is programming more tunes that aren't available anywhere else. In fact, Wilkinson estimates that two-thirds of the current programming is split between imports and acts that are brand new.

The remainder is devoted to special remixes of existing copyrights.

This blend is designed to have wide appeal, says Wilkinson, while supplying club owners with the necessary beats per minute to produce those vital b.t.u.s.

A lot of the new sounds Disconet is programming come from abroad and they are pegged around 130 beats per minute.

Wilkinson cautions that there is no formula, including his own service, that can insure success on the dance floor—or at the bar.

R&B Programming Hides Extinct Disco

■ *Continued from page 25*

lot of r&b groups are releasing dance records, but so are a lot of rock groups."

The black appeal of disco is a frequent consideration of which way a station goes. Lou Kreiger of WKTK-FM in Baltimore explains, "We are faced with a choice. When disco dropped like a rock we either had to stay with dance and become a black station or drop it and become a broad appeal Top 40." WKTK went Top 40.

Kreiger notes although Baltimore's population is more than 25% black, "this is a strongly blue collar town. We play no black music whatever. Dance music is r&b today. Gerrard's, which was the Studio 54 of Baltimore is now a rock club."

Jim Smith, who programs ABC's KSFX-FM in San Francisco, has had little problem continuing to program "dance or disco records." But radio programmers learned that "disco is not a good format by itself," he adds. "You've either got to move toward black or rock. We're not gun shy about playing a hit pop disco record. We're playing the hits."

However, Smith notes that ABC's FM Chicago outlet was a victim of an undercurrent movement against disco that swept the Midwest. Noting the shift of WDAI-FM to WRCK-FM, Smith adds, "They just pulled the plug and changed the format."

Mike Wagner of KHS-FM in Los Angeles also agrees that "an all disco format was too monotonous. We were not as mass appeal as we should have been. We've opened up to rock and r&b and our ratings are better."

Wagner sees a "resurgence of disco. It was overkilled and burned out," he adds. He describes his station as "Top 40, leaning to rhythmic records. We don't play Kenny Rogers or Van Halen."

Rox Lawrence of CBS' WCAU-FM in Philadelphia, continues to promote the station's format as "Fascinatin' Rhythm," and reasons "dance music will continue to be part of the culture by whatever name it's called. There's a desire of people to party and dance," but he doesn't think rock can comfortably fit into this scheme.

Lawrence argues that disco has "widened the scope and broadened the base for black music." He sees jazz growing in importance in this area.

Brent Wilson of WLBS-FM in Detroit says that "dance music is here to stay. It's as strong as ever. Names may come along like disco, but dancing will be strong as long as folks have legs."

Intl Disco Salon In Paris Oct. 27-30

PARIS. The second International Discotheque Salon is to be staged at the Porte de Versailles here, Oct. 27-30, reports organizer Bernard Chevry, commissaire general of MIDEM each year.

It follows the success of the first event in 1979 when the disco event attracted 8,000 visitors from 35 different countries. The follow-up event will feature special events for hobbyists, because more and more hotels in France are adding disco entertainment.

This year Chevry is promoting the event at the international level and he anticipates at least 10,000 visitors.

THE NEXT STEP in ENTERTAINMENT COMPLEXES

The Power & Light Co. The Power & Light Co. Power & Light Co.

'Total Entertainment'.

- video imagery
- computer animation devices
- PCM digital audio technology
- atmospheric enhancing equipment
- unique environments at a practical price

PIONEERING THE FUTURE IN ENTERTAINMENT!

Vestal Parkway E., Binghamton, N.Y. 13902
Tel. 607/729-5389 • 729-2323

ATTENTION

DISCO FORUM

WANT TO SEE ONE OF THE MOST COMPLETE ROCK AND DISCO SHOWROOMS IN NEW YORK CITY?

VISIT OURS!

STAGE LIGHTING DISCOUNT
346 WEST 44TH ST.
NEW YORK, NY 10036
(212) 489-1370

Free Catalogue on Request

Chic LIGHTING CORP.

IF WE COULDN'T FIND QUALITY & PRICE IN OTHER MANUFACTURERS, WE MADE IT OURSELVES.

DON'T BE LIMITED BE CHIC . . .

1550 WANTAGH AVE., WANTAGH, NEW YORK 11793 • (516) 826-3320

AMERICA'S FIRST DISCO STORE!
FOR ALL YOUR DISCO NEEDS

WE CARRY A FULL LINE OF:

TURNTABLES, MIXERS, NEEDLES, MICROPHONES, MIRROR BALLS, STROBES, CHASERS, SPEAKERS, AMPLIFIERS, PINSPOTS, D.J. HEADPHONES, PROJECTORS, AMP RACKS, LIMITORS, L. E. D. DISPLAYS, RANGE EXPANDERS, EQUALIZERS, CROSSOVERS, LIGHTING CONTROLLERS

COMPLETE SOUND & LIGHTING INSTALLATIONS, SALES, SERVICE

HEAVY

SEND FOR FREE CATALOG, ENCLOSE $1.00 TO COVER POSTAGE & HANDLING

CUSTOM SOUND & LIGHT INC.
2073 86th St., Brooklyn, New York 212-946-9000 Open 10-7 pm, Mon-Fri, Sat by Appointment

Music More Flexible

Continued from page 46

has come to be regarded as Calloway's theme from his early affiliation with swing and jazz. Calloway has also created a popular dance step to complement the tune.

The emergence of the new dance music is also giving rise to dance fusion songs from classical and show tune catalogs, and is expected that there will be more releases in the genre of Vincent Montana and the Salsoul Orchestra's "Salsoul 3001" and "Magic Bird Of Fire."

One of the hottest show tunes on the disco dance floors these days is a discovered version of the title tune from the Broadway musical, "Evita". The release by a group called Festival is on the RSO label.

This was preceded by Cy Coleman's "Choke", and several tunes from "On The 20th Century," his award-winning Broadway musical.

Ethel Merman also released an album of dance-oriented show tunes on the A&M label. It included such tunes as Cole Porter's "I Get A Kick Out Of You," Irving Berlin's "Something For The Boys," George Gershwin's "Alexander's Ragtime Band," "I Got Rhythm," "There's No Business Like Show Business," and "Falling In Love With Love Is Wonderful." from "Annie Get Your Gun," and "Some People" and "Everything's Coming Up Roses" from Gypsy.

Even as the new dance music is boosting the viability of the disco concept, it is also lending added impetus to the careers of scores of r&b entertainers whose careers stagnated when the boom of conventional disco music was at its peak.

At that time, record labels specializing in the release of r&b product lamented that the sales of conventional r&b records had fallen off by about 50% because of the rise in popularity of the disco sound. There was also the complaint by concert promoters and booking agencies that there was a serious diminution of demand for the talents of r&b and soul acts due mainly to the popularity of the disco sound.

Today, however, the negative trend has been reversed, and the soul and danceable r&b sounds of Isley Bros., Patti LaBelle, Al Hudson, Cameron, the Temptations, Isaac Hayes, Jermaine Jackson, Roberta Flack, and Gladys Knight & The Pips, for example, are enjoying chart successes on the Disco Hot 100, the Hot Soul Singles chart and the Hot 100.

DISCO BEATS DANCE BEATS

The Perfect Programing Pair

Disco Beats, the handbook for **Disco Dj's** all over the world, and **Dance Beats**, the **New publication for Rock Music** are the "perfect programing pair" for you.

Each is a complete, up-to-the-minute directory of over 2000 Top Hits (1000 National Chartmakers) in three easy to locate sections. Listing by Genre (Beats-per-minute) alphabetically by Artist and alphabetically by Title Disco Beats and Dance Beats give you the "programing edge" that keeps your audience dancing.

Write or phone today for more information about this unique monthly programing service.

TOM LEWIS • P.O. BOX 5000 • BALLSTON SPA • NY • 12020
518-587-0889

Dan Sullivan
Chauffered Limousines
• Airports • Piers • Theatres • Clubs • Restaurants • Around Town • Out Of Town
Hourly Daily Weekly Availabilities
24 Hour Service

For Reservations or Information Call 212-429-4278
Corporate Accounts Welcome

Billboard

Disco Top 100

Billboard SPECIAL SURVEY For Week Ending 7/19/80

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher

This Week	Last Week	Weeks Chart	TITLE(S), Artist, Label
1	3	10	DYNAMITE/JUMP TO THE BEAT—Starry Lettman—Atlantic (12 inch) 4-3519
2	1	12	IN THE FORCE—Baby D—Baby D Records (12 inch) BD 1001
3	1	15	TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP 12 inch)* JZ 36332
4	5	6	FEEL LIKE DANCING/THE HEARTS TO BREAK THE HEART—France Joli—Prelude (LP) PRL 12179
5	4	17	GLOW OF LOVE—Al Green—Charge—Warner/RSC (LP/12 inch) RSC 3610 RSC 3610
6	7	11	CAN'T BE LOVE—DO IT TO ME ANYWAY—Peter Brown—Drive (TK 12 inch) DR 1
7	6	4	UPSIDE DOWN—I'M COMING OUT—Diana Ross—Motown (LP) M 916 M1
8	10	7	I WON'T NEVER—Isaac Hayes—Polydor (LP) PD 16269
9	14	5	I WANNA TAKE YOU THERE/HEARTBREAKER/RHYTHMS OF THE WORLD—Geo Dexter—Warner/RFC (LP) RFC 3450
10	8	10	FANE/REDLIGHT (Fame, Soundtrack)—Various Artists—RSO (LP) RS-1-3095
11	8	10	WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE—BREAKAWAY—Watson Reading—Warner (LP) BSK 3445
12	6	16	HANG TOGETHER/DON'T TELL ME, TELL HER/USE IT UP, WEAR IT OUT—Odyssey—RCA (LP/12 inch) AFL 1-3526/JC 13963
13	9	11	I'M READY/HOLLY DOLLY—Kano—Emergency (12 inch) EM 8508
14	21	4	PARTY ON—Peter Piper—Prelude (12 inch) PRL 908
15	20	6	I LIKE WHAT YOU'RE DOING TO ME—Young & Co—Brunswick (12 inch) BT 113
16	19	5	STRETCH IN OUT/PLAIN DUTCH LUCK/YOUR LOVE IS A LIFESAVER—Carlos Adams—Prelude (LP) PRL 12176
17	17	6	KEEP SMILIN'—Carrie Lewis—Solar (12 inch) RD 12015
18	15	15	I'M OK, YOU'RE OK—American Gypsy—Importe/12 (BRAZ-33) IMP 3001
19	16	11	JUST HOW SWEET IS YOUR LOVE—Bhepo—SAM (12 inch) S-72332
20	18	10	I LOVE YOU DANCER/DO IT AGAIN—Voyage—Marlo (LP) 2235
21	26	4	I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12 inch) RD 12017
22	22	17	BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP) M 932 M1
23	23	10	IT'S TIME TO PARTY NOW/FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio—Arista (LP) AL 9505
24	11	16	LET'S GET SERIOUS/RUNAWAY HOT—Jermaine Jackson—Motown (LP) M7 938 M1
25	45	3	WHAT IT TAKES—Gladys Knight & The Pips—Buddah (LP/12 inch) BSK 3435
26	27	10	GIVE ME A DREAM—The Ritchie Family—Casablanca (LP/12 inch)* NBLP 7223
27	25	14	STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP/12) JC 36415
28	24	10	I'LL CRY FOR YOU—Romanso—Prelude (LP) PRL 12177
29	50	4	MAMA LEONE/THE/RULLSHIT—Grace Jones—Island (LP) ILPS 9562
30	40	3	WONDERLAND/BRING/TRAIN IN VAIN—Dash—Epic (LP) E 23632B
31	25	16	BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP) SD 18013
32	37	6	HEARTS MOVING—Cats—Jimmy Maelen—Paulhon (LP) PLIC 34319
33	33	8	I'M SO HOT/TRY MY LOVE—Denice LaSalle—MCA (LP) MCA 3228
34	34	4	THE BREAKS—Kurtis Blow—Mercury (12 inch) MDS 4003
35	35	15	TOUCH ME WHERE IT'S HOT/POP POP SHOO WHO—Frankie Crocker—Dance Band—Private (LP/12 inch) PLP 1005/PDS 402
36	36	20	TWO TONS O' FUN—Ace—Two Tons O' Fun—Fantasy (LP/12 inch)* F 9584
37	43	12	PAPILLON CLOUDS—Chaka Khan—Warner (LP/12 inch)* BSK 3385
38	46	6	DO YOUR THING—Al Hudson & One Way—MCA (LP/12 inch)* 5227
39	46	16	BRASS IN POCKET/MYSTERY ACHIEVEMENT/PRECIOUS—Pretenders—Sire Warner (LP/12 inch)* Sire 6241
40	49	5	LET'S GET IT OFF/MAGIC OF YOU—Cameron—Salsoul (LP) SA 8515
41	29	15	SWEET SENSATION—Stephanie Mills—20th Century (LP/12 inch) T-603/TCD 106
42	42	19	TELL ME IF YOU MAKE ME DO IT AGAIN—Ellen & Ellen Dutton (12 inch) DHD 5004
43	43	3	SHAKE IT UP—DO THE BOOGALOO—Bird—Prelude (12 inch) PRL 911
44	32	14	YOU'RE THE FIRE/IT DOESN'T ONLY HAPPEN AT NIGHT—Cissy Houston—Columbia (LP) AL 36836
45	52	2	GIVE ME THE NIGHT—George Benson—Warner (7 inch) 49565
46	39	14	GIVE UP THE FUNK (Let's Dance)—B.T. Express—Columbia (LP/12 inch)* JC 36133
47	37	3	HELPLESS—Jackie Moore—Columbia (LP/12 inch)* AL 11293
48	48	2	TURNING JAPANESE—Vapors—United Artists (7 inch) 1364
49	47	13	QUE SERA MI VIDA—Gibson Brothers—Mango (12 inch) 7143
50	30	15	HOOKED ON YOUR LOVE—Fantasia—Heavens—Panorama (12 inch) VD1/025

This Week	Last Week	Weeks Chart	TITLE(S), Artist, Label
51	56	8	CUPID—The Spinners—Atlantic (12 inch) 3684
52	38	6	A TASTE OF BITTER LOVE/BOUNGIE BOUNGIE—Gladys Knight & The Pips—Buddah (LP) BDS 5287
53	69	2	I DIG YOU/CLUTCH HERO—Curt Hertz—Fiction (7 inch) Import
54	55	12	GOT TO BE ENOUGH—Con Funk Shun—Mercury (LP) SRM 1-3886
55	66	2	DANCING GOOD/I FOUND THAT ESSENCE RARE—Gang of Four—Warner (LP) BSK 3446
56	76	2	NERVOUS BREAKDOWN—Brian Briggs—Brainsville (7 inch) 1001
57	77	2	CAREERING/MEMORIES—Public Image Ltd—Warner (LP) BSK 3448
58	58	10	THE GROOVE—Rodney Franklin—Columbia (LP/12 inch) JC 36127
59	59	20	WITHOUT YOUR LOVE/ALIVE WITH LOVE—Carl Gloss—20th Century (12 inch) TCD 103
60	57	14	OVERNIGHT SENSATION/HOW THAT SHE'S ROCKIN'—Jerry Ragdale—MCA (LP/12 inch) SF 8738/SF 8053
61	31	10	POWER—The Temptations—Gordy (LP) GA 994
62	41	8	SAYZOOO—Sayz—Salsoul (12 inch) (R) SG 329
63	44	23	PARTY BOOGIE—Evy—TK (LP) DASH 30015/DISCOMET (12 inch)* (R) Vol 3 Program 6
64	64	2	COMING UP—Paul McCartney—Columbia (LP/12 inch)* FC 36511
65	67	3	LOVE IS THE ALOBE/DON'T STOP, KEEP MOVING—Poussez—Vanguard (LP/12 inch)* VSD 79432
66	86	9	CAMEOSIS/SHAKE YOUR PANTS—Cameo—Chocolate City (LP/12) SLP 2011
67	NEW ENTRY		A FORCE—The Cure—PVC (LP) Import
68	68	4	LOOKING FOR LOVE—Candi Station—Warner (LP/12 inch) BSK 3420
69	NEW ENTRY		PSYCHO—Gang Jahn—Rough Trade (7 inch) Import
70	NEW ENTRY		EMOTIONAL RESCUE/DANCE—The Rolling Stones—Rolling Stones Records/Atlantic (LP) COC 16035
71	51	18	YOU GAVE ME LOVE—Crown Heights Affair—De Lite (LP/12 inch)* BSR 9517
72	72	2	LET'S GO ROUND AGAIN—Average White Band—Arista (LP) AL 9525
73	53	10	I WANNA FEEL YOUR NAME/THIS FEELIN'—Frank Hooker & Positive People—Panorama (12 inch) VD 11985
74	74	2	HE'S HOT SUCH A BAD BOY (After Me)—Kid Creole & The Coconuts—Antilles (7 inch) AN 802
75	75	2	CAN'T STOP THE MUSIC (Soundtrack)—David Landau—Village People—Various—Casablanca (LP) NBLP 7220
76	61	4	HEARTACHE—Ann Odegaard—Mercury (LP) SRM 1-3812
77	85	2	DA-A-DANCE—Lombardico—Rocket (7 inch) Import
78	90	2	FLESH & BLOOD/OVER YOU/IS MILES HIGH—Roxy Music—Atco (LP) SD32-101
79	94	2	MESSAGES/RED FRANK, WHITE LIGHT—Orchestral Manoeuvers In The Dark—Dindisc (LP) Import
80	84	2	MOSCOW 1980/METROPOLITAN—Diamond Rose—Charisma (7 inch) Import
81	71	3	CLONES—Nice Cooper—Warner (LP/12 inch)* BSK 3444
82	NEW ENTRY		MEDIA MAN—Hash In Pam—Epic (LP) E 50382
83	NEW ENTRY		LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP/12 inch)* BS 3458
84	65	3	SHE SHE SHOWER—Ja Balsam—Salsoul (12 inch) SG 330
85	NEW ENTRY		BODY ON BODY/SOUL STOP WORLD—Silicon Teens—Sire (LP/12 inch)* SAR 6001
86	NEW ENTRY		LET'S GO DANCING—Rocky Mizell—Rk (12 inch) RD 443
87	68	4	SUGAR FROSTED LOVER—The Flakes—Magic Disc (12 inch) MD 1980
88	89	2	TOO MUCH PRESSURE—The Selecter—Chrysalis (LP) 1274
89	91	2	HAT RACE—The Specials—2Tone (LP) Import
90	NEW ENTRY		ANGY BABY—The Superkrz—A&M (LP) SP 3718
91	93	2	BEYOND—Herb Alpert—A&M (LP/12 inch)* SP 3717
92	62	4	SPARKLEHORSE—Brainwaves—Arista (LP) AB 4264
93	78	22	STOMP—Brothers Johnson—A&M (LP) SP 3716
94	95	2	MY MISTAKE—Amy Bees—RSO (LP) RS-1-3097
95	55	11	SPACER—Sheila B. Devotion—Carrere (12 inch) SX 04 23616
96	96	6	I WANT TO DANCE WITH YOU—Knack—EMI (LP) SM 17025
97	70	2	BOYS DON'T CRY/JUMPING SOMEONE ELSE'S TRAIN—The Cure—PVC (LP)
98	81	10	IN THE MOOD TO GROOVE/WHEN I COME HOME—Aurra—Dream (LP) DA 2532
99	82	20	AMERICAN GIGOLO (Soundtrack)—Giorgio & Blondie—Paradise (LP/12 inch)* PD 1 6298
100	83	3	WAS ATTACK—Nuo—RCA (12 inch) (PD12812)

*non-commercial 12 inch

Compiled from Top Audience Response Records in the 13 U.S. regional Hots.

Gerard Gely

The French Record Industry Salutes The Disco Hit-maker

By HENRY KAHN

The Gerard Gely Organization is setting up new operations in Los Angeles and that means an injection into the industry of high powered promotional know how which has made Gely himself something of a legend in the French record business over the past few years.

He is still only 30 but since the end of 1976 he has carved a very important place for himself in the still growing discotheque and disco music area of the French national scene. Certainly he has built an impressive track record for breaking new releases on the disco circuit.

One of his biggest achievements was the breaking of Cerrone's "Love In C Minor" through the French discotheque net work before the artist had even been signed to a major label—and before the release had been picked up by the various radio organizations.

The sales statistics tell their own story. "Love In C Minor" sold 30,000 units in two months in France. By the time the radio stations had picked up on it, sales topped the 75,000 mark.

He's built, at a speed which has outstripped even his own early ambitions, a reputation for promotional ingenuity and soundness among most of the big record companies in France and neighboring territories, reaping a rich harvest of gold disks for those majors along the way. For him it is a natural progression to open wide the gates of the French market to American record product.

The U.S. build up is, today, his top priority. He says, "In the U.S., there is plenty of radio action, plenty of air space for records. That has to be the spearhead of any real promotional activity. The fact that the situation is so dramatically different in France is at the root of so many of the record industry hang-ups in our country.

"I've calculated that over a period, say, of seven hours in France, radio—that is comprising Radio Luxembourg, Radio Monte Carlo, Europe No. 1 and the State monopoly system—manage to find air time for around 25 disks each. In the U.S., over the same period, the figure is nearer 80. I'm not saying that is a totally accurate figure, but it's near enough and pinpoints the essential promotional differences between the two countries.

Gely looks for reasons why French radio has fallen so far behind. "One aspect is simple enough," he says. "In recent years, records have had to give way to a wide range of other programs, including long political talks and debates and panel games and general talk rather than music formats.

"Whatever the merits of that situation, one thing has emerged very clearly for the French record industry and that is that a great many disks, new releases, never get a hearing. There just isn't time to fit them all in."

The result of that has been an enforced switch of direction within the record promotion world of France. It switched to the discotheques. Today, in France, and largely as a result of Gely's inspired and energetic operations, the new material, the pop novelties, are heard first in the discotheques. When interest is created at that level, then there's a fair chance the product will win air space on radio.

Henry Kahn is Billboard's correspondent in France

Now his Los Angeles based organization will open up new fields. "I have the contacts already established," says Gely. "That means I can ensure a hearing for suitable U.S. record product in the leading discotheques in France. What's more, it is necessary! I find distributors for the American companies."

To spread wings at this kind of international level from France needs a solid mix of confidence and sheer hard experience. Gerard Gely has both. His career so far includes spells with majors and with smaller outfits before he felt the urge to move out on his own.

In 1971, Gely was hired by CBS in France to promote various records in the clubs. He left after just eight months because, he says, "I just couldn't stand the pace. I had to be out all night working in the clubs, pushing the product, and then in to work in the morning. I was lucky to get four hours sleep a night. Obviously I couldn't keep going forever.

"But the work itself was fascinating. I really enjoyed pushing records by international artists like Janis Joplin or Chicago, sometimes concentrating on local material by artists like Gilbert Montagne. In that summer of 1971, I worked flat out on 'The Fool,' which was the big seasonal hit at that time."

Today's French discotheque scene is, predictably, confused and difficult to break down into a series of statistics. However there is no argument that it remains a growth sector of the record industry. There are at least 3,600 disco outlets, and perhaps the figure is as high as 4,000. It is claimed that a new disco club opens up every day of the year, but there is no accurate confirmation of how many close down.

Servicing such a large number of clubs is clearly outside the scope of most record companies. There were problems of cost, manning difficulties, time factors, all added to the day-to day corporate promotional activity. Some of the companies have, admittedly, set up special disco liaison services, but what was needed was that specialist and intimate knowledge of the club scene. The kind of person sought out had to be as close to the major disc-jockeys as possible.

It soon became apparent that there were few around who could come anywhere near to matching the qualifications of Gerard Gely. Following his stint, short but sharp, with CBS he joined Disc'AZ, under Paul de Senneville, at a salary roughly double what he earned before.

To meet the discotheque explosion head on, Gely decided to

(Continued on page 64)

Gerard Gely

Claude Carrere Carrere Records

For Claude Carrere, president and director general of top French independent record company Carrere, Gerard Gely is: "Highly intelligent and has a complete understanding of disco clubs."

He bases the assessment of four years association with the promotion man Carrere is another key French industry figure convinced that discotheques are vital international product promotion media.

"Discos resemble each other the world over," says Carrere, "so therefore the feeling for the requirements of clubs means a feeling for international coverage. Gely has that."

Sheila B. Devotion, on Carrere, is constantly changing her recording style to meet disco needs.

Carrere likes talking of "European music. His own corporate catalog is strongly international and includes Sheila B. Devotion, Boney M, Randy Vanwarmer, Ottowan and U.K. team the Saxons.

The company releases around 40 titles annually. Carrere, his disco service in-house and Gely are finally responsible for the release selections. Says Carrere, "We all work closely. Gely always succeeds. After disco promotion, radio picks up the product."

Two talents who made "Love In C Minor" a major, Cerrone, left and Gerard Gely.

Cerrone

Cerrone, French musician and composer whose "Love In C Minor" was a tremendous promotional triumph for Gerard Gely, recalls: "The whole operation was risky because virtually all the top companies had already turned the disk down.

"But Gely was sure it would be a great success and this restored my own confidence, so I took the plunge. And working with him, I soon learned that he really does have an uncanny gift for picking out what is hot. That, in a nutshell, is the answer to his success.

"He has a kind of feeling for the people, an affinity with the kind of people who will listen to the disk and then go out and buy it. It really is of the greatest importance. Gely knows his public, and to my mind that is half the battle."

Like many another industry notable, Cerrone indulges in trying to predict the future. There are doubts and problems. For him, the future is very much tied up with the way the discotheque scene goes. He says: "There will be troubles ahead, but I'm sure it will not be at the expense of discos. Not in France. This means our industry will always have a need for Gely's particular gifts.

Cerrone agrees there will be modifications within the discotheque business but that the basic essentials will remain. "By that I mean the music essence of rhythm and beat. So long as the music remains danceable, then there will be discotheques opening up for the public to go and dance, have a drink and play around. These clubs will always need the right kind of record."

Arielle Pandrea Chapuis RCA France

Arielle Pandrea Chapuis, RCA France's international chief, says: "We have no special discotheque service, but we do have one great oiltsetting advantage: Gerard Gely has his office just across the road.

"And this means he can just pop over into our office, hear what we have to offer and make his decision. We don't like handing out exact sales figures, but I can assure you they are most impressive and Gerard Gely plays a tremendous part in the success.

"But then I guess the figures have to be impressive. A company like RCA will not pay Gely's kind of money, and give away maybe 800 records, unless it is sure it is all worthwhile."

This summer Gely has worked on such RCA product as Joe Bataan's "Sadie," the Whispers' "The Beat Goes On" and another Bataan title, "Rapo Clapo."

Stanislas Witold Disques Motors

Stanislas Witold, international manager of Disques Motors in France, says the company has no in-house disco service but adds: "That's not the reason why we use Gerard Gely.

"We agree wholeheartedly with him that discotheques are very important to record promotion today. Under those circumstances, we decided to go for the best. So we run our disco service through the Gely organization. Promotion in this field needs the services of a real specialist. Our decision was simple. Go for Gely, because he's proved himself the best."

Witold, in common with many others in the French record industry, foresees substantial changes within the disco field. "We have to keep up with those changes and that's where Gerard Gely comes in again.

"But the accent will remain on dancing and the best music to provide that. The product played in the discos and clubs need not, necessarily, be what is generally known as disco music. It could be more in the pure rock'n'roll field. But it is essential that it meets the requirements of the dancing patrons.

"Therefore, no matter how dramatic the changes may be, there will always be a need for someone like Gerard Gely. Quite honestly, I can only see him becoming more and more useful to the record companies.

"His trump card, of course, is that feeling for selectivity within so many new releases. But he's no yes man. He may listen to a number of tapes to which we, as a record company, have given much time and consideration. But if he doesn't see them in the way we see them, then he says so and we respect his opinion."

CLASSIC IN CLUBS?

A GELY RIEN D'IMPOSSIBLE!

K-tel

Amii Stewart

Boney M

Sheila
& B. Devotion

Ottawan

Randy Vanwarmer

Many Thanks To Gerard Gely Organization
For His Work

CARRERE

Jean Noel Bourdier Vogue Records

Space, a Vogue group linked with Group I had a big international hit with "Magic Fly."

"When we feel we need the special talents of Gerard Gely, and despite the fact that we now have our own disco service, then we call on him." So says Jean Noel Bourdier, international director of Vogue in Paris.

He also assesses Gely's service as "expensive." "We expect results." But obviously for Vogue the end justifies the means.

Says Bourdier: "Gely did particularly well recently with two records for us. There was an eventual gold disk award for 'Oh Susie' by the group Secret Service and then the Sugarhill Gang did exceptionally well with 'Rappers Delight.'

"So with that kind of result, the high cost is obviously well worthwhile." He adds that apart from actual promotion Gely also distributes the records, something else which would take up much record company time

Jean Philippe Ilesco French Independent Producer

Jean Philippe Ilesco of Group No 1 is a French independent producer who works mainly on his own, but is also linked in product with Vogue Records.

He says: "I prefer to use the label of the distributor. Then I can use whichever distributor suits me for any specific disk."

Gerard Gely

But despite the general switching around, one man, Gerard Gely, is always on hand to help Ilesco, whose top success was "Magic Fly" by the group Space, an international hit with sales topping the three million mark

Says Ilesco: "This was also an example of Gely's ability to pick out the right track. I always take the tapes of new product to him. It wouldn't be honest to claim he falls for my material every time. Sometimes he says that he's not keen on it himself, but it could have real hopes in certain kinds of clubs. Generally speaking, that is how it works out

"I can't be certain just how many sizeable successes he's engineered for me but if they add up to less than 80% of the total he selects, I'd be very surprised.

"His contribution to the record business is that he did exactly what had to be done. He turned disco clubs into a real promotion media. The word 'discotheque' from now on won't be directly related to what we call disco music

"And I have to say that that could only have been done by a man who really knows his job."

Jacques Fred Petrus Goody Music, Italy

In Milan, Italy, Goody Music chief Jacques Fred Petrus, of French origin though he has been working in the Italian industry for a decade, is still in constant touch with the French music scene and Gerard Gely is among his closest friends.

"Every time a Goody Music record is released in France, I ask the record company involved to entrust Gely with the disco promotion, because I know his organization will do a good job.

"As I'm anyway in constant contact with him, I get a continuous feedback on any promotion move and on consumer reaction and disk jockey acceptance."

Petrus sees Gely as "highly effective." He adds: "Besides being specialist in the disco scene, he has a remarkably constant link with the leading disk jockeys. In particular he worked on our album 'Fire Night Dance,' by the Peter Jacques Band, issued by Ariola in France, and his promotional push produced quite remarkable results."

Alain Pugliat Flarenasch Records

Distributed in France by WEA and produced by Alain Pugliat Flarenasch Records has worked with Gerard Gely from the start, the links forged back in the days Gely was contracted to Disc AZ.

His first success for Flarenasch Records was a 40,000 seller "Have A Cigar," by the disco group Rosebud. Says Pugliat: "His selections make money for us. I reckon we can count on him to pull out at least a 70% success rate

"When he started on his own, disco was strong, just like its basic rhythmic beat. Radio, what there was of it in France, took a relatively poor view of disco and the music did not get a lot of air time.

"Gerard Gely really took advantage of this weakness in the promotional link. He saw the necessity of giving discotheques a promotional twist in the tail and he made the system work for the first time out.

Claudja Barry, one of the leading disco artists in France on Flarenasch, and a Gely favorite.

"Essentially we work as a partnership with Gely. We have to work closely, putting our ideas alongside his experience of the business. And we're all in for a testing time now, because of the move away from the aggressive disco into a newer field. Believe it or not, Gely will only choose a slow number after testing it out under the discotheque lights, just to be sure it gives out the right atmosphere. He really does know all about it.

"He pushed 'La Neige de Kilimanjaro,' a slow number which had been written some 15 years earlier. It was difficult to see it as even possible to give a new full life to a slowie of that type in a club. But Gely sensed it was right. A few years before it would have been impossible. Today Gely knew it was possible."

ADVERTISEMENT

A sure value in 1980 : «GÉRARD GELY»

CERRONE'S new gold record already gold in france

His New Single HIT, «RENDEZ-VOUS»

Thanks to the
GERARD GELY ORGANISATION
for helping us to break

CHRISTOPHE, *l'Italie*
FRANCE JOLI, *feel like dancing*
PEGGIE BLUE, *I got love*
MARK ANDREWS, *talking with your body*

dreyfus

a division of Francis Dreyfus Music, 26 avenue Kléber, 75116 Paris

copyrighted material

With
GERARD GELY
we made
a good job on:

ROSEBUD
MACHO
DAN PERLMAN
KAREN YOUNG
CLAUDJA BARRY
ANGELLA DEAN

all with together for

MACHO 2,
MOEBIUS
and
CHRISTIANO

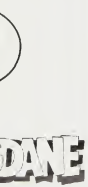
DISQUES
FLARENASCH

The true french company

alive and working
with new artists:

PASCAL DANEL
and
CHRISTIAN
MORIN

This year already
3 gold records
with



Exclusive distribution in France by WEA

ADVERTISEMENT

Disco Hit Maker

● Continued from page 59

set up his own operation Homeric, now the Gerard Gely Organization. He parted company with de Senneville and Disk AZ on the most amicable of terms in 1976. The only problems for Gely at that point were entirely financial.

Gely recalls: "I didn't have a cent. I just had faith in what I was doing, plus the experience I had acquired and the need for working directly with clubs to promote all the records with reasonable prospects of becoming major national successes.

"And I'd already started off the 'Hit Parade' program on Radio Europe No. 1, from which the club and disco disk jockeys could make a selection of their own favorite records."

Gerard Gely's whole concept is based on the premise that personal relationships are all important.

He set up an energetic team of on the road representatives. First in the field was Lionel Thybaud, and then came Pierre Forgiez (also known as "Jaz"), Jean Pierre Pedezert, Olivier Choumitzky and Gilles Lablack.

When Gely started visiting the discos and clubs, he found "most of them were a bit shabby. There seemed to be no such animal as a professional disk jockey. Mostly what happened was that the owner of the club played the records himself. Even the waitresses put on records, in between serving up trays of drinks. The professional aura that exists today came only after a long, slow haul.

"The gradually emerging breed of quality disk jockeys mostly comprised young men wanting to break eventually into the wider regions of show business. I guess few of them actually went on to success and mere ambition wasn't enough for most. But I could see that the majority knew little about the business and were in urgent need of guidance in musical terms."

Which provided precisely the right openings for Gely to show off the expertise he'd gained at CBS and Disc'AZ.

Simply by being on call to choose the right kind of disks to play to customers, Gely started providing a real service. His efforts were, he found, appreciated, not resented. Up-and-coming disk jockeys got the feeling he was somehow helping to train them.

An example, early in his promotional career, gives Gely particular pride. It was the Umberto Tozzi single "Ti Amo," from Italy, eventually to prove a worldwide multi-million seller. It had been sent around to the key French clubs and discos in the months of June, making very little impression.

Gely recalls: "I liked the record but when I actually joined CBS I had no idea it had already been distributed to the club circuit and had little reaction. I was handed it at the September, and picked out certain clubs where I thought Tozzi would get a fair hearing.

"Those hand picked venues did the trick. Audiences went for the single in a big way. By the end of November it was top of the disco charts and actually sold 1.2 million units in France alone."

From that point on, Gely was wholehearted in his approach. The disk jockeys had to please their customers, selecting wheat from chaff in the weekly release sheets. If Gely could help them do that, then confidence was built. A Gely selection has become a kind of hallmark within the disco industry. Disco action leads to radio exposure and so to major sales.

In basic terms, the Gerard Gely aim is to get 50% of the records he promotes into the French top 10. "It'd much prefer 80%, of course," he says. And in fact he has sometimes hit that 80% success ratio.

But against that is the essential confusion surrounding the French chart situation. Charts in France are different; they don't reflect exactly what charts in other territories reflect. The national chart was originally run by the Syndical National de l'Edition Phonographique & Audio Visuelle, the French industry watch dog organization. But it was scrapped because it was not considered to reflect accurately what was going on at sales level.

In fact, the syndicate tried many systems over the years, ending with the employment of a specialist marketing agency pledged to get accurate statistics into the chart. But the cost was prohibitive, so that ended, too.

To some extent, Gely has benefitted from this situation. For a start, his success is reflected in the club chart, compiled with the aid of disk jockeys who know at firsthand which records are most in demand. And there are supplementary charts, drawn up by Radio Luxembourg and by Radio Europe No. 1, and these also make their contributions to showing what is selling at national level in France.

Additionally, some of the consumer magazines draw up charts, using whatever checks they think, at editorial level, are most satisfactory.

Gely's job is to get representation in those charts. It is quite a confusing task. But he seems to thrive on the confusion.

Gely has his own varied favorites when it comes to promotional activity. Cerrone, following that initial success, is obviously high on the list.

In fact, it was Gerard Gely who introduced Cerrone to WEA in France, via Bernard de Bosson. The breakthrough action centered on "Love In C Minor," which Cerrone had written and which he was convinced could become a big seller if only someone would give it a chance. He already shopped around major record companies and been somewhat hurt at the lack of interest.

Yet Gerard Gely's "trusty" ears fatched onto it right away. Just on a hunch, Cerrone went to London and had several thousand copies of the single pressed up and then Gely started an independent promotion campaign. In the end, WEA took it up and it went on to sell three million units worldwide.

On the record company side, his clients include Vogue, Carrere, Eurodisc, Arista, RCA, WEA, CBS and Pathe.

Today he concentrates on a circuit of around 600 of the French discotheques and invites record companies to send him all disco oriented releases. Then he picks out those he regards as having the greatest hit potential and offers to promote them.

His fees are standard. It costs the record company $2,000 for a standard single; $2,400 for a 12 inch single; and $2,600 for an album. The record company concerned then ships him 600 copies of the selected releases for distribution to his "disco panel."

In Paris, the records are distributed personally to the clubs by Gely's representatives. And under the terms of his contract with the record companies, the Gely Organization is granted exclusive rights for a period of one month. Says Gely, "If the disks become hits in the clubs in that time, they are picked up by the radio and get good airplay. This in turn, of course, leads to big national sales prospects."

Examples of his skilled selection have been many this year alone. 10 of his "picks" in the Radio Luxembourg chart of March 30 and nine in the Europe No. 1 chart the following week.

He remains highly selective about the product on which he will work—despite many producers beating on his door wanting him to take on a new release.

He says firmly: "I won't accept every offer, and I won't dote for the money either. I first of all listen to the recording offered. If I like it, I call in my colleagues. If the final decision is unanimous, we go ahead.

"Sometimes we may take on some new style of music that other people have flatly refused. I'll honestly admit that we've had a few flops on our hands, but that happens to everybody. It's impossible to be right all the time."

Gerard Gely

Gerard Gely Organization Address
9, Rue Jean Mermoz 1455 Roscomare
75008 Paris, France. Los Angeles, Ca. 90024
Tel: 720-09-09

Thanks to
Gérard Gély
for making
in France
3 Top Hits of

JOE BATAAN
"Sadie"
XB 9521

WHISPERS
"And the beat goes on"
YB 1894

JOE BATAAN
"Rap-O-Clap-O"
ZB 8496

RCA

CREDITS
Editor: Eric Pace. Assistant Editor: Susan Peterson. Editorial Coordinator: Mike Hennessy. Photo: Jaxon.

GOODYMUSIC

PRODUCTION s.r.l.

sets Europe on fire

congratulations to

Gérard Gely Organisation

GOODY MUSIC PRODUCTION s.r.l. Via Pietro Mascagni, 15 - Milan - Italy - C.P. 20122 - TEL. 784676 784096 706493

A JACQUES FRED PETRUS & MAURO MALAVASI ORGANISATION

Top Crowds In Italy For Marley Concerts

By DANIELE CAROLI

MILAN Bob Marley and the Wailers attracted around 80,000 people to the San Siro football stadium here June 28, making his show the largest music event seen in Italy

While fan violence has sometimes marred live concerts here, there was no sign of trouble during the six-hour presentation, the first music event staged at the huge, open-air stadium, which seats 100,000.

Featured with Marley were Italian acts Roberto Ciotti (locally signed to the CRAMPS label) and Pino Daniele (EMI), and Britain's Average White Band (RCA)

Marley moved on to Turin June 29, and though the attendance was much lower than in Milan, again there was no problem over crowd behaviour.

Another record set by the San Siro event was the 50,000 tickets sold in advance, an unprecedented figure for Italy, at $4 50 each

The two dates of Marley's tour were arranged by Milan's Lo Spettacolo agency and promoter Franco Mamone. The Milan show was sponsored by Radio CITTA, an aggressive newcomer among the dozens of FM radio stations now crowding the city's airwaves

The hallowed turf of the stadium was protected by a huge jute carpet, and fans came from all over Italy, even Sicily. Roberto Ciotti, a leading figure in the Italian blues revival scene, opened the show as Marley, in the Milan Hilton Hotel, talked to media folk

Franco Dedevitus, Island Records product manager at Ricordi here, recalls, "I remember complaining bitterly a few years back that Marley had an obvious strong sales potential, but couldn't get much above the 2,000 unit album mark in Italy

"It was a ridiculous situation, and we had to work hard to build him. Eventually last year he made the local charts with "Babylon By Bus" and "Survival" And there was heartening action on his back catalog

"Now this short tour has built him to true superstar status," claims Dedevitus

Gold disk presentations in Milan included one to Chris Blackwell Island Records president, to mark the label's chart success

In fact, Marley and the Wailers spearheaded the sudden interest in reggae among Italian audiences and record buyers (Billboard, Sept. 8, 1979) last year, boosted by the movie "The Harder They Come" With disco music declining, radio and club disk jockeys turned more to reggae programming

At the concert in San Siro stadium, fans tried to enter the arena after the Wailers had started playing The promoters, to avoid rioting and scuffles, opened some of the gates, enabling several thousand people to get in free so that the actual attendance was more than the paid 80,000 tally

Marley played his part in a memorable evening, contributing a two-hour set, with one especially moving moment when the whole stadium started chanting the "No woman, no cry" riff

The two-concert visit was extensively covered by all areas of the media, and paid off immediately in sales action on Marley's "Uprising" album.

Additionally, the success of the trouble-free event means that Milan can now be considered as one of the key centers of the European tour itinerary Just two weeks prior to Marley's visit, Lou Reed had attracted 40,000 fans to the huge open-air Civic Arena here, another well-behaved pop event.

SURF'S UP—Carl, Brian and Dennis Wilson of the Beach Boys blow out candles on a special birthday cake presented to Brian Wilson by CBS Records U.K. during the group's recent concert tour there. The label also awarded the quintet with a silver disk to mark sales of their Caribou "L.A. (Light Album)."

A&M Chief Hits Out At 'Demo' Tapes Hoax

LONDON A&M Records chief Derek Green has hit out at a demo tape hoax perpetrated by independent producer and Scottish retail store owner, Jim Mayer

As a test of the abilities of various U K labels' a&r departments, Mayer and colleague Robert Bell sent "demo" tapes of Steely Dan, Neil Young, Miles Davis, Charlie Parker and Wishbone Ash, plus certain tracks from the "Saturday Night Fever" soundtrack

Fictitious names were substituted for the real artists and titles—and every single tape was rejected by the companies concerned

Says Mayer, "We have a young heavy metal band called Holocaust, but the more we thought about taking them to a major company for a deal, the more we disliked the idea We've taken what we considered to be excellent acts to the majors many times before, and on all but two occasions, we've had rejections

"So we decided to let the world see that the major record companies not only cannot spot good talent, but that they don't even know the artists on their own labels "

Mayer and Bell sent Wishbone Ash to WEA and EMI, Steely Dan to A&M, Neil Young to RCA, Miles Davis and Charlie Parker to CBS

All the tapes were recorded from existing commercially successful records that, together, have sold millions of copies throughout the world

Derek Green's response? "A cheap publicity stunt aimed at getting exposure for a band nobody has heard of," adding that there was nothing in the least significant about the rejection of the tapes

"As far as A&M is concerned, the rejection of a Steely Dan track by one of our a&r staff is neither here nor there, because this employee is paid to discover new bands for the company, and he spends night after night touring venues on the lookout for promising groups.

"It doesn't matter at all whether or not he recognizes Steely Dan as far as I am concerned In any case, they have never really been big in the U K—so it's quite possible that there would be a track that my a&r man didn't recognize "

Green added that it was totally unfair to suggest, as Mayer did, that the major companies were incapable of spotting new talent "When acts like Supertramp, Joan Armatrading and Joe Jackson were signed by A&M, for example, they had never recorded before in their lives

"And the a&r man who sent the Steely Dan tape was responsible for discovering Athletico Spizz 80, a group which has just signed a long-term, worldwide recording deal with A&M."

Boost For Chanson At Song Fest

By HENRY KAHN

PARIS A World Festival of French Song is being staged September 4-6 at Antibes, in the south of France, organized for the first time in an effort to boost French compositions in the "chanson" style and to reduce the impact of U S and U K imports on the local marketplace

The problems of countering growing popularity of imported music is being discussed in the French parliament these days. Senator Michel Palmero set the tone of the debates by insisting many things are wrong

He claimed that French radio today "bludgeons" its listeners with constant repetition of just a handful of pop songs "when there are maybe 50,000 numbers to choose from" Additionally, he said, the disco growth has killed off the traditional weekend balls and dances and gone a long way to opening up what is a musical invasion of France

But he did urge a reduction in the existing 33⅓% Value Added Tax on records in France, a levy "equal to that imposed on caviare and on pornography."

But his criticisms were part-answered by the announcement in parliament by Phillippe Lecat, minister for cultural affairs, of the upcoming festival It is, he said, being organized by the French Language Committee, attached to the Prime Minister's office, by the municipality of Antibes, already noted for its jazz festival, and by the Societe des Auteurs, Compositeurs & Editeurs de Musique, SACEM, the French copyright society

There will be pre-festival meetings involving writers of French language songs, discussing how best to get their product across to an international market. One possibility is to run a chain of similar French festivals in foreign territories

Certainly there is a great sensitivity within the French songwriting business It is realised that one reason for the success of U.S. and U K music is that it meets a distinct demand Claude Carrere, a key figure in the French record industry, is a keen believer in the true internationalisation of music

But there is a growing industry demand here for the "rationing" of British and American music on radio, even though the cultural affairs minister has said he is against any imposed limitations

No Change In Price Maintenance

Japanese Industry Claims System Benefits Consumer

By SHIG FUJITA

TOKYO There's no prospect that Japan's retail price maintenance (RPM) on gramophone records will be abolished in the near future, according to Masakazu Namekata, managing director of the Japan Phonogram Record Assn

This country's Fair Trade Commission has been conducting an investigation into RPM on records since 1978—an investigation which has alarmed the disk manufacturers, fearing the system's abolition but Namekata says that it would require legislative action in the Japanese parliament to bring about any change

"The PRM system, under which retailers are obligated to sell at the price designated by the maker and distributor, has been fixed by law," he emphasizes "Consequently, in order to change the system, a bill to revise the law would have to be submitted to the Diet

"It would take at least two or three years for a revision bill to be submitted and approved by parliament Since there is no talk of such a bill at the present time, the PRM system will remain in effect for the time being "

Japan is the only major music market [illegible]

Phonograph Record Assn 's stand is that PRM actually benefits consumers, rather than hurts them

"The Japanese record companies list in their catalogs of available stock more than 60,000 titles (about half recorded domestically, half recorded overseas) and about 15,000 prerecorded tapes (two-thirds waxed locally, one third overseas) This is in contrast to much smaller catalogs available abroad

"Japanese record companies often receive orders from foreign countries where the original records were made, but where there's no longer any stock available

"The RPM system permits Japanese record companies to maintain such huge stocks "

Namekata continues, "Also, if the RPM system did not exist, record companies wouldn't produce many of the classical and esoteric recordings that they currently do "

Furthermore the association takes the view that PRM is the foundation for the nationwide record supply system There are approximately 8,000 disk retail stores in Japan, but 80% of them are small and medium-sized outlets which can stay in business only because price maintenance prevent cut-price competition

[illegible] that if RPM is abolished, consumers will be affected in three ways

First, record stores will engage in discount wars in order to win customers As a result, small and medium-sized outlets which lack financial clout and are weak competitively will go out of business.

A reduction in the number of record stores means fewer outlets for records, and inconvenience for consumers who must look for stores farther away from home

Secondly, as a result of discounting activity, there would be industry-wide confusion over pricing, leading to a deterioration of services to consumers

Thirdly, as the competition to manufacture only those records which are certain hits intensifies, it will be impossible for record companies to produce the specialist and esoteric repertoire necessary for cultural purposes.

Namekata stresses that the Assn is not just "sitting complacently atop the RPM system," but is exerting efforts to supply good music which appeals to the nation's record buyers

"Music is a part of our daily lives," he says, "and we should produce music which enriches those lives "

The only response to this issue

(Continued on page 68)

IFPI Request

LONDON — The International Federation of Producers of Phonograms and Videograms (IFPI) has asked us to correct any mistaken impression which may have been given by the story (Billboard, June 21, 1980) that the French national group has put forward for consideration at the annual Council meeting in October a proposal that a separate body should be formed for videogram producers

The Federation points out that a separate category already exists for videogram producers and distributors, and that it is welcoming an increasing number of these firms as members.

Georges Meyerstein-Maigret, chairman of the Federation video committee, will be reporting on progress to IFPI board members at the October Council meeting, to be held in New Delhi

International Briefs

• PARIS—The Gaumont company, established in the film world for almost a century, is now moving into record production via Gaumont Musique, helmed by ex-Vogue executive, Jacques Wolfsohn. Initial singles product, distributed through WEA, features mostly new talent, though one established name on the Gaumont roster is Jacques Dutronc. Others are Talkie Walkie, Ketchup Richard, Ici Paris and Les Amants. Wolfsohn says the accent is solely on French talent at this stage, though international names may be added later. Considering its parent, Gaumont Musique is likely to include soundtracks in future activities.

• BELGRADE—Though the Yugoslavian record industry hasn't yet produced a real domestic star name in the disco field, the spread of disco clubs throughout the country is something of a phenomenon. Hotels and restaurants are linking up with independent disc jockeys who travel around with their own equipment, light shows and records, much of which is bought in London. These venues leave the entrance fee to the deejay, while revenue from food and drink goes to the hotel. Additionally, there are video-equipped discos emergeing in Yugoslavia, which, though the equipment is far from top-class, are attracting considerable custom.

• KUALA LUMPUR — Responding to increased demand for imports in the Malaysian market, several labels have heen active in shipping in substantial quantities of product by established acts. PolyGram has imported Polydor and A&M titles, the latter including albums by Police, Joe Jackson, Squeeze, the Reds and Joan Armatrading. The Polydor shipment comprises mostly familiar repertoire, including the entire Cream, Eric Clapton, John Mayall, Who and Jimi Hendrix catalogs. Stocks of Clapton's "Layla" and Blind Faith albums were exhausted within days of arrival. Meanwhile, EMI is also looking to import CBS titles, including disks by Dan Fogelberg, Journey and the entire Bob Dylan catalog.

• HELSINKI—Finland is fast building a reputation for hosting music festivals. At least 35 events, with 400 local bands, have been scheduled through the summer months. Among the foreign acts booked are the Gibson Brothers, Bad Manners, Crazy Cavan and the Rhythm Rockers, Iron Maiden, the Specials and the Jam. Five years ago, there were barely half a dozen pop or rock festivals in Finland. Today, concert tickets are relatively cheap at $8 to $10 for several hours of entertainment, and the festivals at Ruis, Tulivuon and Aulava are expected to attract a minimum 10,000 fans to each.

• DUBLIN—When A&M record group Police play Leixlip Castle, County Kildare, on July 27, some 250 security men will be on duty, and all fans will be searched at the entrance to the castle grounds. This follows incidents at Leixlip earlier this year, when the Boomtown Rats, unable to get permission to play a Dublin city venue, gave an open-air show. The Police show, which emphasizes the growth of the live concert scene in Ireland, is promoted by the London-based Asgard agency, which has presented acts like Dire Straits, B.B. King, Gerry Rafferty, Wishbone Ash and Van Morrison during the past year.

BACKSTAGE PAUSE—A&M Records chairman Jerry Moss, left, chats with Dennis De Young of Styx during a reception held after one of the band's recent concert appearances in Europe. Center is Mike von Winterfeldt, senior director of marketing, administration and special projects at CBS Records International, Europe.

Arts Intl Moves To Shake Korean Scene

By JAMES WADE

SEOUL—Airfreighting 10 tons of lighting and sound equipment all the way from Los Angeles to Seoul, transporting, housing, feeding and paying six performers and a crew of five, including teen idol Leif Garrett; arranging a theater, publicizing and staging 12 concerts the week of June 14.

All this was a sizeable undertaking, and set the new South Korean management firm of Arts International back close to $250,000.

But it was worth the effort, the risk and the grey hairs, according to Arts International president Myung-ja Chun Melton, for the satisfaction of breaking the stranglehold that Japanese managers have held over events booked into Korea; of providing an alternative to the monopoly of bureaucratic, unimaginative newspaper sponsorship of major events; and challenging the arbitrary veto power held by the government over what Koreans can and can't see and hear in the field of arts and entertainment.

The Garrett show was a trial balloon, and after a slow start, the word-of-mouth generated the momentum to produce an overall average of 60% ticket sales, the last weekend's four shows being sold out.

"We wound up for enough ahead to buy $35,000 worth of the equipment we brought in," reveals Melton. "If we had had a sellout, we could have bought it all and saved the return shipping charges, which came to $36,000 for the round trip."

The profit actually came in peripheral income from programs and television rebroadcast rights purchased by the Moonhwa Broadcasting Co.—the latter never exploited to this degree in Korea before.

The big surprise and gamble was the audience reaction, and this paid off, too. The Garrett crew said they had never seen this kind of enthusiasm, even in extrovert Australia and faddish Japan. Which meant that the teenyhoppers, a new breed in Korea, were suddenly out in force.

Korean girls in the 13-18 age bracket live in a Confucian society still dominated by males. Though this has been changing, they are traditionally supposed to keep quiet, stay home and behave demurely at all times.

But the Garrett groupies obviously learned other lessons from imported movies, tv shows and fan articles. They were out there shrieking and stampeding with the best of them, throwing flowers and streamers on stage (not to speak of themselves), waving banners and competing with the mind-blasting sonics of a very loud show.

The big mystery in all this is how an authoritarian and puritanical government, under rigorous martial law yet, permitted a show to go on that could only be regarded as decadent, immoral, a threat to the virginity of our innocent daughters, and conducive to public disorder in a time which had seen more of that commodity in circulation than a healthy economy and security system could digest.

The theatre in which the Garrett show played was a new one built by Tongsun Park, of Koreagate influence-buying fame, who is trying to improve his domestic image.

Arts International preferred it to

(Continued on page 68)

Folk Label Is Gaining Ground

MADRID—The Guimbarda label is building a name for itself in the Spanish market, with folk music from various part of the world.

It's already released more than 100 albums of this type of product—with especially strong sales to the student population—and has plans to issue another 300 this year.

Upcoming titles include product by the Tannahill Weavers from Scotland, Hedgehog Pie and the High Level Reaunters from England, Ciaculed Ar Menez and Gerabium from France, Swansea Jack from Wales, and David Grissman and Tony Rice from the U.S.

New recordings from established artists associated with Guimbarda include a live LP from Malicorne, and studio albums from Hazel and Alice, Le Grand Rouge, La Bamboche, the Boys of the Lough, and Stefan Grossman and John Renbourn.

In recent weeks, there has been a series of recitals and concerts featuring label artists in such centers as Madrid, Seville, Zaragoza and San Sebastian. More are planned for August.

Guimbarda is distributed in Spain through Fonografica Espanola.

Hits Packages Down In Sales In Belgium

By JUUL ANTHONISSEN

BRUSSELS—The Belgian record industry has had a rough ride with compilation albums in recent months. With some exceptions, sales of "Greatest Hits" style collections have shown a gradual but steady decline, making companies re-examine release strategies for this kind of product.

Two main reasons are given. First there's the increasing cost of acquisition, royalties and other rights. Second is simply that too many companies have released too many compilations.

Once upon a time K-tel could put together all the current single hits and produce an album that virtually sold itself. But as soon as individual companies started making their own compilations, sales potential fell off. They had fewer hits to draw on, and because they couldn't afford to wait for a whole album's worth to accumulate, the result was compilations with a handful of real pullers padded by less commercial material. Not surprisingly, consumer resistance began to develop.

Among the majors, caution is now the watchword. Phonogram Belgium, which has a 10cc Greatest Hits album in the charts at the moment, says it releases only three or four compilations a year, selling 10 to 15,000 copies of each.

EMI Belgium, which has two compilations in the top 40, is even less enthusiastic. One spokesman described hit compilations as a pure waste of time and money, a "collective madness" from which record companies are only now beginning to recover. You do not cater wisely for your back catalog by rushing to throw good singles material cheaply on the market, he says.

The attitude at RCA Belgium is to release compilations only when there is enough strong material to fill them, and how many companies these days score 12 or 16 hits in the space of a couple of months?

Vogue Belgium has three albums in the charts: Abba's "Greatest Hits," Petula Clark's "Coeur Blesse, 16 Plus Grands Success," and a general compilation titled "Romantic and Music."

The most recent of these was advertised on television last November, and there are no immediate plans in this direction. Costs, says the company, do not permit the release of hit collections, even if one had the hits to collect.

Most companies foresee increasing interest in, and exploitation of, older material from the archives. The midprice Surprise label owned by Sinus Music has shown that there is a strong and steady market for this kind of compilation, moderately priced. Surprise releases half a dozen oldie compilations a year, mostly multi-disk box sets of rock hits from the '50s and '60s.

LAUGHING MATTER—John McCready, general manager of CBS Records New Zealand, second left, shares a joke with members of rock band Lipservice, newly signed to the label. The group's debut album, produced by Graham Myhre, will be released later this month.

WEA Cutting Staff; Fruin Notes U.K. Business Down

By PETER JONES

LONDON—A grim forecast that the British record industry's turnover this year will be only 50% of the figure predicted 12 months ago has been made by WEA's managing director here, John Fruin.

Fruin, who was announcing a severe cutback in staff at the company, estimated that the U.K. industry's turnover would slump to $470 million (at retail) from the projected figure of $940 million.

No indication of the total number of WEA staff losing their jobs was forthcoming, although some guesstimates put the figure as high as 100. Certainly upwards of 50 employes are being let go, and they include deputy managing director, Richard Robinson.

Coming after the recent and drastic staff cutbacks at EMI, the WEA is further evidence—though little is needed—of the contracting state of the U.K. market at present.

Announcing the cuts, Fruin said, "The U.K. recession has forced this position on us as the company has to remain solvent, while at the same time continuing its aggressive posture in the marketplace."

He acknowledged the emotional impact on everybody in the company has been considerable, but said the declining market made the staff cuts inevitable.

Over the past four years, WEA Records U.K. has expanded rapidly, increasing its market share and enjoying considerable success in selling U.S. and local acts. As a result, it was, Fruin commented, physically and mentally difficult to face up not only to a non-expanding general market, but a severely contracting one.

(Continued on page 68)

Billboard® Hits Of The World™

© Copyright 1980 Billboard Publications Inc No part of this publication may be reproduced stored in a retrieval system or transmitted in any form or by any means, electronic mechanical photocopying, recording or otherwise without the prior written permission of the publisher

BRITAIN

(Courtesy of Music Week)
As at 7.5/80
SINGLES

This Week	Last Week	
1	5	XANADU, Olivia Newton-John/Electric Light Orchestra, Jet
2	12	USE IT UP OR WEAR IT OUT, Odyssey, RCA
3	6	JUMP TO THE BEAT, Stacy Lattisaw, Atlantic
4	1	CRYING, Don McLean, EMI
5	16	CUPID/I'VE LOVED YOU FOR A LONG TIME, Detroit Spinners, Atlantic
6	2	FUNKYTOWN, Lipps Inc., Casablanca
7	8	MY WAY OF THINKING, UB40, Graduate
8	5	EVERYBODY'S GOT TO LEARN SOMETIME, Korgis, Rialto
9	21	COULD YOU BE LOVED, Bob Marley & Wailers, Island
10	7	SIMON TEMPLER/TWO PINTS OF LAGER, Splodgenessabounds, Deram
11	11	WATERFALLS, Paul McCartney, Parlophone
12	8	TO BE OR NOT TO BE, B.A. Robertson, Asylum
13	4	BACK TOGETHER AGAIN, Roberta Flack & Donny Nathaway, Atlantic
14	19	747, Saxon, Carrere
15	10	BEHIND THE GROOVE, Teena Marie, Motown
16	NEW	BABOOSHKA, Kate Bush, EMI
17	14	PLAY THE GAME, Queen, EMI
18	30	LOVE WILL TEAR US APART, Joy Division, Factory
19	15	SUBSTITUTE, Liquid Gold, Polo
20	NEW	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
21	22	CHINATOWN, Thin Lizzy, Vertigo
22	NEW	MORE THAN I CAN SAY, Leo Sayer, Chrysalis
23	23	IF LOVING YOU IS WRONG, Rod Stewart, Riva
24	29	LET'S HANG ON, Darts, Magnet
25	36	THEME FROM THE INVADERS, Yellow Magic Orchestra, A&M
26	24	CHRISTINE, SIOUXSIE & Banshees, Polydor
27	17	MIDNIGHT DYNAMOS, Matchbox, Magnet
28	34	I'M NOT YOUR STEPPIN' STONE, Sex Pistols, Virgin
29	35	A LOVER'S HOLIDAY, Change, WEA
30	NEW	WEDNESDAY WEEK, Undertones, Sire
31	39	ME, MYSELF, I, Joan Armatrading, A&M
32	15	THEME FROM MASH, Mash, CBS
33	37	LIP UP FATTY, Bad Manners, Magnet
34	NEW	NEON KNIGHTS, Black Sabbath, Vertigo
35	NEW	KING'S CALL, Phil Lynott, Vertigo
36	27	YOU GAVE ME LOVE, Crown Heights Affair, Mercury
37	38	WHOLE LOTTA ROSIE, AC/DC, Atlantic
38	18	LET'S GET SERIOUS, Jermaine Jackson, Motown
39	20	MESSAGES, Orchestral Manoeuvers In The Dark, Dindisc
40	NEW	FANTASY, Gerald Kenny, RCA

ALBUMS

This Week	Last Week	
1	1	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
2	NEW	THE GAME, Queen, EMI
3	2	FLESH AND BLOOD, Roxy Music, Polydor
4	5	PETER GABRIEL, Peter Gabriel, Charisma
5	20	LIVE AT LAST, Black Sabbath, Nems
6	10	UPRISING, Bob Marley, Island
7	8	ME, MYSELF, I, Joan Armatrading, A&M
8	5	SAVED, Bob Dylan, CBS
9	6	McCARTNEY II, Paul McCartney, Parlophone
10	7	SKY 2, Sky, Ariola
11	9	THE PHOTOS, Photos, CBS
12	4	HOT WAX, Various, K-tel
13	11	JUST CAN'T STOP, Beat, Go-Feet
14	12	OFF THE WALL, Michael, Epic
15	16	READY AND WILLING, Whitesnake, United Artists
16	13	DUKE, Genesis, Charisma
17	22	SOUNDS SENSATIONAL, Bert Kaempfert, Polydor
18	23	KING OF THE ROAD, Boxcar Willie, Warwick
19	17	SHINE, Average White Band, RCA
20	19	CHAIN LIGHTNING, Don McLean, EMI
21	26	SOMETIMES WHEN WE TOUCH, Cleo Laine/James Galway, RCA
22	21	THE MAGIC OF BONEY M, Atlantic
23	15	REGGATTA DE BLANC, Police, A&M
24	14	MAGIC REGGAE, Various, K-tel
25	18	DEFECTOR, Steve Hackett, Charisma
26	32	WHEELS OF STEEL, Saxon, Carrere
27	24	GREATEST HITS, Rose Royce, Whitfield
28	NEW	BEAT BOYS IN THE JET AGE, Lambrettas, Rocket
29	25	DIANA, Diana Ross, Motown
30	38	THEMES FOR DREAMS, Pierre Belmonde, K-tel
31	34	THE UP ESCALATOR, Graham Parker & Rumour, Stiff
32	35	GREAT ROCK & ROLL SWINDLE, Soundtrack, Virgin
33	27	CHAMPAGNE & ROSES, Various, Polystar
34	30	ONE STEP BEYOND, Madness, Stiff
35	36	DEMOLITION, Girls School, Bronze
36	31	ORCHESTRAL MANOEUVERS IN THE DARK, Dindisc
37	33	12 GOLD BARS, Status Quo, Vertigo
38	28	OUTLANDOS D'AMOUR, Police, A&M
39	NEW	HEAVEN & HELL, Black Sabbath, Vertigo
40	NEW	INCOMPARABLE ELLA, Ella Fitzgerald, Polydor

CANADA

(Courtesy Canadian Recording Industry Assn.)
As of 7/9/80
SINGLES

This Week	Last Week	
1	2	IT'S STILL ROCK 'N' ROLL TO ME, Billy Joel, CBS
2	1	FUNKYTOWN, Lipps Inc., Casablanca
3	5	CARS, Gary Numan, Beggars Banquet
4	4	THE ROSE, Bette Midler, Atlantic
5	6	COMING UP, Paul McCartney, Columbia
6	7	ECHO BEACH, Martha & The Muffins, Virgin
7	19	MAGIC, Olivia Newton John, MCA
8	5	CALL ME, Blondie, Chrysalis
9	8	LITTLE JEANNIE, Elton John, MCA
10	15	FINE STATE OF AFFAIRS, Burton Cummings, CBS
11	10	IT'S HARD TO BE HUMBLE, Mac Davis, Casablanca
12	9	ANOTHER BRICK IN THE WALL, Pink Floyd, Columbia
13	NEW	STEAL AWAY, Robbie Dupree, Elektra
14	16	SHE'S OUT OF MY LIFE, Michael Jackson, Epic
15	12	WE LIVE FOR LOVE, Pat Benatar, Chrysalis
16	11	I'M ALIVE, Electric Light Orchestra, MCA
17	17	TIRED OF TOEIN' THE LINE, Rocky Burnette, Capitol
18	20	SEDUCTION, James Last Band, Polydor
19	NEW	TOO BAD, Doug & The Slugs, Ritdong
20	15	DON'T FALL IN LOVE WITH A DREAMER, Kenny Rogers & Kim Carnes, United Artists

ALBUMS

This Week	Last Week	
1	8	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
2	1	GLASS HOUSES, Billy Joel, Columbia
3	4	DUKE, Genesis, Atlantic
4	5	PETER GABRIEL, Peter Gabriel, Charisma
5	7	THE WALL, Pink Floyd, Columbia
6	2	AGAINST THE WIND, Bob Seger, Capitol
7	5	EMPTY GLASS, Peter Townshend, Atco
8	NEW	THE GAME, Queen, Elektra
9	12	FLESH AND BLOOD, Roxy Music, Atco
10	6	McCARTNEY II, Paul McCartney, CBS
11	18	JUST ONE NIGHT, Eric Clapton, RSO
12	11	THE ROSE, Soundtrack, Atlantic
13	NEW	BAD HABITS, The Monks, Capitol
14	10	IN THE HEAT OF THE NIGHT, Pat Benatar, Chrysalis
15	9	WOMAN LOVE, Burton Cummings, Epic
16	13	UNMASKED, Lipps Inc., Casablanca
17	14	MOUTH TO MOUTH, Lipps Inc., Casablanca
18	15	YOUNG AND RESTLESS, Prism, Capitol
19	NEW	OFF THE WALL, Michael Jackson, Epic
20	16	FLUSH THE FASHION, Alice Cooper, Warner Bros

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 7/14/80
SINGLES

This Week	Last Week	
1	1	FUNKYTOWN, Lipps Inc., Casablanca
2	2	D.I.S.C.O., Ottawa, Polydor
3	5	DER NIPPEL, Mike Kruger, EMI
4	7	NO DOUBT ABOUT IT, Hot Chocolate, Rak
5	6	SEXY EYES, Dr. Hook, Capitol
6	4	TAKE THAT LOOK OFF YOUR FACE, Marti Webb, Polydor
7	9	BOBBY BROWN, Frank Zappa, CBS
8	10	BOAT ON THE RIVER, Styx, A&M
9	6	ALOHA OE, UNTIL WE MEET AGAIN, Goombay Dance Band, CBS
10	8	WHAT'S ANOTHER YEAR, Johnny Logan, Epic
11	11	GO JOHNNY GO, Eruption, Ariola
12	17	JANUARY FEBRUARY, Barbara Dickson, CBS
13	16	I SEE A BOAT, Boney M, Hansa
14	14	CALL ME, Blondie, Chrysalis
15	NEW	MARIANA, Gibson Brothers, Polydor
16	12	ROM, Dschinghis Khan, Jupiter
17	22	WORKING MY WAY BACK TO YOU, Spinners, Atlantic
18	NEW	FREU DICH BLOSS NICHT ZU FRUEH, Gitte, Global
19	18	TOCCATA, Sky, Ariola
20	15	YOU'RE ALL I NEED, Peter Kent, EMI
21	26	YOU AND ME, Spargo, EMI
22	15	SUN OF JAMAICA, Goombay Dance Band, CBS
23	NEW	BUZZ BUZZ A DIDDLE IT, Matchbox, Magnet
24	30	COMING UP, Paul McCartney, Parlophone
25	NEW	YOU'RE O.K., Ottawan, Carrere
26	23	WE ARE THE POPKINGS, Chilly, Polydor
27	NEW	MATADOR, Garland Jeffreys, A&M
28	20	DER WILDE WILDE WESTEN, Truck Stop, Metronome
29	25	DO WAH DIDDY DIDDY, A La Carte, Hansa
30	NEW	XANADU, Olivia Newton John & Electric Light Orchestra, Jet

ALBUMS

This Week	Last Week	
1	1	DIE SCHOENSTEN MELODIEN DER WELT, Anthony Ventura Orchestra, Arcade
2	2	VIVA ITALIA, Adriano Celentano, Ariola
3	4	THE WALL, Pink Floyd, Harvest
4	5	ZAUBER DER KARIBIK, Goombay Dance Band, CBS
5	3	DER NIPPEL, Mike Kruger, EMI
6	7	TRAUMEREIEN, Richard Clayderman, Telefunken
7	9	UNMASKED, Kiss, Casablanca
8	10	CORNERSTONE, Styx, A&M
9	13	FLESH AND BLOOD, Roxy Music, Polydor
10	15	SKY 2, Sky, Ariola
11	8	THE MAGIC OF BONEY M, Hansa
12	NEW	MOUTH TO MOUTH, Lipps Inc., Casablanca
13	6	HIT SOMMER '80, Various, Polystar
14	18	ANIMAL MAGNETISM, Scorpions, EMI
15	NEW	SURVIVAL, Bob Marley & The Wailers, Island
16	11	EYES OF THE UNIVERSE, Barclay James Harvest, Polydor
17	14	PETER GABRIEL, Charisma
18	12	HIGHWAY TO HELL, AC/DC, Atlantic
19	NEW	LITTLE DREAMER, Peter Green, Teldec
20	NEW	BROKEN ENGLISH, Marianne Faithfull, Island

ITALY

(Cortesy Germano Ruscitto)
As of 7/9/80
SINGLES

This Week	Last Week	
1	5	NON SO CHE DAREI, Alan Sorrenti, EMI
2	2	IL TEMPO SE NE VA, Adriano Celentano, Clan/CGD-MM
3	10	LUNA, Gianni Togni, Paradiso/CGD-MM
4	12	OLYMPIC GAMES, Miguel Bose, CBS/CGD-MM
5	5	MONKEY CHOP, Dan I, Island/Ricordi
6	8	FUNKYTOWN, Lipps Inc., Casablanca/Durium
7	6	L'APEMANIA, Katia Svizzero, Cetra/Fonit Cetra
8	1	VIDEO KILLED THE RADIO STAR, Buggles, Island/Ricordi
9	9	SPACER, Sheila & B. Devotion, Carrere/Fonit Cetra
10	15	COBRA, D. Rettore, Ariston/Ricordi
11	4	ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest/EMI
12	7	UNA GIORNATA UGGIOSA, Lucio Battisti, Numero Uno, RCA
13	11	SU DI NOI, Pupo, Baby/CGD-MM
14	14	MESSAGE IN A BOTTLE, Police, A&M/CGD-MM
15	18	CANDY CANDY, Rocking Horse, RCA
16	NEW	STELLA STAI, Umberto Tozzi, CGD-MM
17	NEW	CALL ME, Blondie, Chrysalis
18	NEW	GELOSIA, Bobby Solo, EMI
19	NEW	CANZONE PER TE, I Pooh, CGD-MM
20	NEW	COMING UP, Paul McCartney, EMI

SOUTH AFICA

(Courtesy Springbok Radio)
As of 7/12/80
SINGLES

This Week	Last Week	
1	1	TAKE THAT LOOK OFF YOUR FACE, Marti Webb, Polydor
2	2	BRASS IN POCKET, Pretenders, Sire
3	4	CRYING, Don McLean, EMI
4	7	DAY O/ISLAND IN THE SUN, Richard Jon Smith, Bullet
5	3	SUN OF JAMAICA, Goombay Dance Band, CBS
6	5	TOGETHER WE ARE BEAUTIFUL, Fern Kinney, WEA
7	6	COMPUTER GAMES, Mi Sex, CBS
8	NEW	IT'S MY HOUSE, Diana Ross, Motown
9	10	IT HURTS TOO MUCH, Eric Carmen, Arista
10	8	FLY TOO HIGH, Janis Ian, CBS

PRS Revenues Rise; Foreign Income Hurt

LONDON—Total revenue collected by Britain's Performing Right Society in 1979 was up 15% at roughly $76 million over the previous year's tally.

And the surplus of revenue over administration costs last year was up 14% at around $64 million compared with the 1978 statistics.

These were the salient points spotlighted at the society's annual meeting here July 3, when delegates were told that licensing collections more than kept pace with the rising inflation rate in U.K. terms, but not in receipts from overseas, which were adversely affected by the strength of sterling in comparison with foreign currencies.

In his report, Richard Toeman, general council chairman, said the highly labor intensive nature of the society's work was recently emphasized by a management study of staff productivity. In 1975, it had 105 employes in the repertoire documentation division, but the total now is only 113, or 7½% more.

"Yet the volume of work handled each year by this section has risen to an astonishing extent," comments Toeman. "Registration of new members has doubled, registration of film and television cue sheets nearly tripled, and catalog control registrations doubled."

The result, he said, is that management has drawn up radical proposals to cope, involving the creation of a computerized database providing centralized storage and immediate access to the vast volume of information needed about the huge international repertoire administered.

"This will involve extra expenditure at first, but it would bring great benefits inside a few years in terms of space, time and cost saving."

Toeman said that the CBS challenge in the U.S. to the blanket licensing system, having finally been rejected in the courts here, meant that some long-delayed arrears of royalties should be forthcoming before the end of the year.

• The Performing Right Society has installed a 14 Keystation CMC Sovereign multiple processor keying system at a cost of around $120,000 to speed further collection and distribution of royalties.

WEA Imports

LONDON—WEA Records U.K. is forming its own import operation, to make available U.S. product of limited appeal that would not otherwise be manufactured and released here.

The first 50 titles in the scheme include albums by Sue Saad & The Next, Hank Williams Jr., Cheech & Chong and Donna Fargo.

Distribution will be through the company's Alperton depot, and retailers will be eligible for normal allowances and discounts, including 5% returns.

Garrett Is Hit Of Korea

• *Continued from page 67*

either the Seoul city or national theatre auditoriums, which are both expensive and refuse to take bookings for pop music events.

Arts International had little help in promoting the Garrett bash. Oasis Records, the local firm that issued the three Garrett albums that formed the basis of his advance reputation here (no dependable sales figures available, but hefty) simply printed up posters and tickets. The Seoul disk jockeys' guild provided 40 brawny bouncers who kept the girls from mobbing the stage.

The new management firm gets along with a handful of permanent staffers and a few temporary gofers. Boss Myung-ja Melton is a sculptress in plexiglass and metal who studied at Berkeley and in Paris, got involved with theatrical setting and design, and decided she would change the arts management scene when she got back to Korea four years ago.

She still has to ask her husband, an official with the American embassy, to translate the Hollywood argot of the international crowd, which can sometimes be a mutually embarrassing experience.

One crisis that called forth such billingsgate occurred when the local CBS-TV crew, prodded by Garrett's manager, sneaked a camera into the hall to film footage without the permission of Arts International.

The police evicted the camera on demand of management, and the matter of film ownership and use (if any—the lighting man tried his best to queer the shooting) may yet come to litigation.

But despite all the excursions and alarums, Melton is not discouraged.

"We brought over the Ventures last October and misjudged our audience," she remarks. "It was a business mistake, live and learn. With the Garrett show as a springboard, I have other projects in mind, some of them in classical music.

"I'm creating Korea's first truly professional, independent management. For example, though Korea is not yet a member of the international copyright convention, we pay royalties voluntarily for pictures and promotional copy we use, to create an atmosphere of good faith.

"Mere short-sighted opportunism won't get you far in this business, as other local managers have learned to their sorrow.

"If we want the best—not just what Japan throws us as discards or under abominable terms—we must be the best. There is no other way."

Japanese Industry

• *Continued from page 66*

which retailers will make is that they're in favor of retaining RPM. Typical is the remark made by Yoshio Suzuki, director in charge of music sales at the Shinseido Co., which operates 147 stores throughout Japan. "I can only say 'no comment' on the matter. But it is true that we would like to see the system retained."

As for the effect on sales of the recent price increases implemented by the record companies, in May and June, Namekata observes, "It's still too early to judge the real effects yet. It will probably be several months before we can assess the impact on sales."

WEA Staff

• *Continued from page 67*

"Our new design," the executive continued, "will enable us to run a viable company and provide the base for us to grow again in size when the recession comes to an end—although it would be a brave, or perhaps a foolish, person who would predict at this stage when that will be."

International

African Marts Look Locally For Product

Billboard's correspondent in Kenya, Ron Andrews, recently travelled through West African music markets, and he has been filing a series of reports from the region. This is his fourth and final dispatch

ABIDJAN—The farther North one goes along the West African coast, the less attached the people are to the Nigerian rhythm and trends which dominate the countries under the "bulge" of West Africa.

The Francophone countries are still strongly reliant on France for supplies, and the smaller Anglophone areas, such as the Gambia and Sierra Leone, have tiny markets dominated by music from East Africa which, for some reason, seems to have some affinity with local traditional sounds.

Liberia, formerly very strongly attached to the U.S., was reliant upon its "parent" nation for music, and since it was a free trade area, there was a constant flow of up-to-date sounds. Since the political upheavals in that area, it is by no means certain that the same freedom of trade will continue.

Senegal, split in two by the Gambia, has perhaps the strongest reliance upon its own music. Import duties of around 120% make the cost of records prohibitive, and this leads to much smuggling from Gambia, mostly in African repertoire, with regular imports coming direct from France.

Guinea Bissau and Guinea Conakry are also strongly reliant upon a barter system across their borders for the few records that they require. The obstacles to trade are great, it's little wonder, therefore, that piracy is rampant.

The ambition of the largest dealer in the Gambia is to purchase a sound system and duplicate his records onto cassette to great financial advantage. There can be no concept of the illegality of such a move, nor would the International Federation of Producers of Phonograms and Videograms be able to spend the time and effort fighting the problem in a market where annual sales amount to about 100 albums and 4,000 singles.

The other tiny markets, such as Sierra Leone and Guinea Bissau, have a similar problem, and that of Senegal is more along the lines of the Ivory Coast (Billboard, July 12, 1980) and Cameroun.

The one hope on the horizon, however, is the prospect of a free trade area in the Economic Community of West African States. Should this concept become a reality, the West African market—combining the purchasing power of well over 100 million people, and the economic strength of oil, principally in Nigeria and the Ivory Coast—will be one of the largest in the world.

There are clearly two problems which affect the whole of the region, and which should receive the immediate attention of all major record producers and manufacturers.

The first is that of piracy, which has been dealt with at length in the preceding articles of this series, and which may be effectively curbed—certainly not eradicated, given the difficulties of fighting illegal operators in outlying areas—by the current consensus throughout the region.

The second problem is squarely in the laps of the record companies themselves, and, indeed, some have already taken steps to right the situation.

The return to rock and the emergence of the "new wave" as a positive selling concept for the developed markets of Europe, the U.S., Japan and so on, has meant a lack of the more rhythmic and danceable songs that disco represented.

As a result, African countries—particularly those in West Africa—are now looking to themselves and their neighbors for the music they require.

PolyGram Axing List

• *Continued from page 1*

cording to individual requirements.

It's not yet clear how the two PolyGram companies will be handling mechanical royalties, which are usually computed here on the basis of the recommended retail price. It's thought that some type of "national" retail price may be introduced for this purpose.

Polydor and Phonogram therefore follow EMI Records U.K. in the abolition of list pricing, though the latter company's move (Billboard, June 7, 1980) in this direction was rather equivocal, with the creation of "ordinary list prices" as a substitute for recommended retail prices.

The PolyGram announcement, drawn up by Ramon Lopez, managing director of its U.K. record operations, together with Polydor and Phonogram chiefs Tony Morris and Ken Maliphant respectively, says: "This is a bid to keep manufacturers' prices at a level which enables the retailers to face a contracting and highly priced market."

The only surprise in this move is the fact that it has been delayed so long. Tony Morris was making anti-recommended retail price comments at least four years ago, and more recently, he said that abolition was a "certainty" and insisted Polydor was "fully prepared to change to free retail pricing and the practical details involving all aspects of invoicing and royalty accounting."

Late last year, the chairman of PolyGram U.K., David Fine, also criticized suggested list pricing, calling it "archaic and lunatic" (Billboard, Dec. 15, 1979) and advocated the use only of a wholesale price.

In the official PolyGram statement, Lopez and the management team say, "Over the past two years, retailers have been pricing records and cassettes reflecting existing competitive pressures and the ability of the consumer to pay. They have disregarded the recommended retail price when this was clearly out of step with the realities of the marketplace.

"So a logical reaction by the retailer has led to an increasing variety of retail prices at which records and tapes are being sold. It has made the publication of a recommended retail price both anachronistic and pointless.

"At PolyGram we're determined to keep prices down for a considerable period of time, despite the extremely high levels of inflation in the U.K. Our main job is to keep manufacturers' prices at a level which enables retailers to face up to that contracting and highly priced-sensitive market."

Ken Maliphant's view? The move will "bring some sanity back into the marketplace."

Billboard® Hits Of The World™

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

JAPAN

(Courtesy Music Labo)
As of 7/7/80

SINGLES

This Week	Last Week	
1	1	DANCING ALL NIGHT, Monta & Brothers, Philips PMP)
2	2	SUBARU, Shinji Tanimura, Casablanca (Noel/JCM)
3	3	RIDE ON TIME, Tatsuro, Air (PMP)
4	4	ROCK 'N' ROLL WIDOW, Momoe Yamaguchi, CBS/Sony (Tokyo)
5	6	AISHUU OATE, Toshihiko Tahara, Canyon (PMP)
6	9	TONIGHT, Shannels, Epic/Sony (PMP)
7	5	MINAMI KAIKISEN, Takao Horiuchi & Tomoharu Taku, Casablanca (Thunder/JCM)
8	10	AOI NO TSUNAWATARI, Akiko Nakamura, Teichiku (Union Shuppan/Nichion)
9	11	YES-NO, Off Course, Toshiba-EMI (PMP)
10	8	WAKARETEMO-SUKINANITO, Los Indios & Sylvia, Polydor (Tokyo)
11	13	YOU ARE LOVE, Janis Ian, Columbia (Toshiba EMI)
12	15	CALL ME, Blondie, Chrysalis (Nichion/PMP)
13	7	TECHNO POLICE, Yellow Magic Orchestra, Alfa (Alfa)
14	18	JUNAO, Takeshi Nagabuchi, Toshiba EMI (Yamaha/Yui)
15	14	AME NO BOJO, Aki Yashito, Taichiku (Dome/PMP/RFMP)
16	12	ORETACNI NO JIDAI, Hideki Saijoh, RVC (Geiei)
17	NEW	RYDEEN, Yellow Magic Orchestra, Alfa (Aay)
18	17	RYOUFU, Yoshimi Iwasaki, Canyon (NTV/Fuji)
19	20	YOU MAY DREAM, Sheena & Rokkets, Alfa (Kay)
20	16	RUN AWAY, Shannels, Epic (PMP)

ALBUMS

This Week	Last Week	
1	1	SOLID STATE SURVIVOR, Yellow Magic Orchestra, Alfa
2	2	MULTIPLIES, Yellow Magic Orchestra, Alfa
3	4	TOKI NO-NAI HOTEL, Yumi Matsutohya, Toshiba-EMI
4	3	KAVACH, Eikichi Yazawa, Warner Bros.
5	5	SUBARU, Shinji Tanimura, Casablanca
6	6	MR. BLACK, Shannels, Epic
7	8	T WAVE, Masayoshi Takanaka, Kitty
8	7	ROMAN, Chiharu Maysuyama, North
9	9	RIDE LIAE THE WIND, Christopher Cross, Warner Bros
10	13	NICE SNOT, Sadao Watanabe, Flying Dish
11	NEW	DERACINE, Takao Horiuchi, Polystar
12	10	ONGAKU SATSUJIN, Yukihiro Takahashi, Aing
13	NEW	LIKE YOU, Aeiki Mizukoshi, Polydor
14	14	TO CHI KA, Katsumi Watanabe, Better Days
15	15	MIDDLE MAN, Boz Scaggs, CBS
16	16	GLASS HOUSES, Billy Joel, CBS/Sony
17	12	PAUL McCARTNEY II, Paul McCartney, Toshiba/EMI
18	18	UNMASKED, Kiss, Casablanca
19	17	ARABESQUE IR, Arbesque, Victor
20	11	TENKAI, Saku Aubota, CBS/Sony

AUSTRALIA

(Courtesy Kent Music Report)
As of 7/7/80

SINGLES

This Week	Last Week	
1	3	CAN'T STOP THE MUSIC, Village People, RCA
2	1	TURNING JAPANESE, Vapors, United Artists
3	10	YOU'VE LOST THAT LOVIN' FEELING, Long John Baldry & Kathi MacDonald, EMI America
4	2	TIRED OF TOWEIN' TNE LINE, Rock Burnette, EMI
5	4	COMING UP, Paul McCartney, Parlophone
6	5	CALL ME, Blondie, Chrysalis
7	6	TNE ROSE, Bette Midler, Atlantic
8	8	NO SECRETS, Angels, Epic
9	9	THERE AIN'T NO AGE FOR ROCK 'N' ROLL, Veterans, Avenue
10	13	CHEAP WINE, Cold Chisel, WEA
11	11	SKINNY OIRLS, Alan O'Day, Pacific
12	12	WORKING MY WAY BACK TO YOU, Spinners, Atlantic
13	7	BRASS IN POCKET, Pretenders, Sire
14	16	LOVE AT FIRST NIGNT, Kim Hart, EMI
15	NEW	FUNKYTOWN, Lipps Inc., Casablanca
16	NEW	SNANDI, Kiss, Casablanca
17	15	PEOPLE, Mi Sex, CBS
18	NEW	WE ARE GLASS, Gary Numan, WEA
19	18	I HOPE I NEVER, Split Enz, Mushroom
20	NEW	IT'S STILL ROCA & ROLL TO ME, Billy Joel, CBS

ALBUMS

This Week	Last Week	
1	1	CAN'T STOP TNE MUSIC, Soundtrack, RCA
2	2	EAST, Cold Chisel, WEA
3	3	UNMASAED, Aiss, Casablanca
4	4	GLASS HOUSES, Billy Joel, CBS
5	6	DARA ROOM, Angels, Epic
6	12	THE MAGIC OF BONEY M, Atlantic/Nansa
7	5	TRUE COLOURS, Split Enz, Mushroom
8	7	STARDUST, Willie Nelson, CBS
9	8	THE ROSE, Soundtrack, Atlantic
10	13	21 AT 33, Elton John, Rocket
11	9	SKY 2, Sky, Ariola
12	10	SPACE RACE, Mi Sex, CBS
13	11	McCARTNEY II, Paul McCartney, Parlophone
14	14	THE BOYS LIGHT UP, Australian Crawl, EMI
15	15	THE ANGELS GREATEST, Angels, Albert
16	16	THE WALL, Pink Floyd, CBS
17	17	NIGNT RAINS, Janis Ian, Interfusion
18	20	ME, MYSELF, I, Joan Armatrading, A&M
19	18	EAT TO THE BEAT, Blondie, Chrysalis
20	19	THE B 52s, Warner Bros

HOLLAND

(Courtesy BUMA/STEMRA)
As of 7/8/80

SINGLES

This Week	Last Week	
1	2	LATE AT NIGHT, Maywood, EMI
2	1	CARA MIA, Jay & Americans, United Artists
3	8	XANADU, Olivia Newton-John & Electric Light Orchestra, Jet
4	7	LOST IN LOVE, Demis Roussos, Philips
5	6	CONTAINER SONG, Henk Wijngaard, Telstar
6	4	ALOHA-OE UNTIL WE MEET AGAIN, Goombay Dance Band, CBS
7	3	FUNAYTOWN, Lipps Inc., Casablanca
8	10	PIERROT, Bonnie St. Clair, Philips
9	NEW	NO DOUBT ABOUT IT, Hot Chocolate, Rak
10	NEW	PLAY THE GAME, Queen, EMI

ALBUMS

This Week	Last Week	
1	NEW	THE GAME, Queen, EMI
2	NEW	20 GREATEST HITS, Shadows, Arcade
3	NEW	PUSAKA, Massada, Telstar
4	2	HAPPY SUMMER PARTY, James Last, Polydor
5	9	UNMASAED, Kiss, Casablanca
6	4	MET JE OGEN DICHT, Rob De Nijs, EMI
7	6	LOST WITHOUT YOUR LOVE, Various, Arcade
8	1	THE BEST OF ROGER WHITTAAER, A tel
9	NEW	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
10	3	GREATEST HITS, BZN, Mecury

SWEDEN

(Courtesy GFL)
As of 7/1/80

SINGLES

This Week	Last Week	
1	1	WHAT'S ANOTHER YEAR, Johnny Logan, Epic
2	2	ONE MORE REGGAE FOR THE ROAD, Bill Lovelady, Charisma
3	4	CALL ME, Blondie, Chrysalis
4	8	I DON'T WANNA GET DRAFTED, Frank Zappa, CBS
5	7	NON SO CHE DAREI, Alan Sorrenti, CBO
6	NEW	FUNKYTOWN, Lipps Inc., Casablanca
7	3	JUST NU, Tomas Ledin, Polar
8	9	APATI, Magnus Uggla, CBS
9	5	BRASS IN POCAET, Pretenders, Real
10	NEW	SKA VI ALSKA, Gyllene Tider, Parlophone

ALBUMS

This Week	Last Week	
1	2	LIGHTS IN TNE NGHT, Flash & The Pan, Mercury
2	1	GYLLENE TIDER, Parlophone
3	7	TONARSDROMMAR, Noice, Sonete
4	NEW	KRAMGOA LATAR 8, Vikingarna, Manann
5	9	McCARTNEY II, Paul McCartney, Parlophone
6	3	THE WALL, Pink Floyd, Harvest
7	NEW	FLESN AND BLOOD, Roxy Music, Polydor
8	NEW	PETER GABRIEL, Charisma
9	4	451023-0637, Aim Larsen, CBS
10	10	THE UP ESCALATOR, Graham Parker, Stiff

SPAIN

(Courtesy El Gran Musical)
As of 7/12/80

SINGLES

This Week	Last Week	
1	1	FUNAYTOWN, Lipps Inc., Casablanca
2	3	HEY, Julio Iglesias, CBS
3	2	MORIR DE AMOR, Miguel Bose, CBS
4	8	ZIMBABWE, Bob Marley, Island
5	4	RAP O CLAP O, Joe Bataan, Salsoul
6	6	RAPPER'S DELIGNT, Sugarhill Gang, Sugarhill
7	7	CLARIDAD, Umberto Tozzi, Epic
8	5	GONNA GET ALONG WITHOUT YOU NOW, Viola Wills, Ariola
9	NEW	COMING UP, Paul McCartney, Parlophone
10	NEW	MI QUERIDO, MI VIEJO, MI AMIGO, Roberto Carlos, CBS

ALBUMS

This Week	Last Week	
1	1	HEY, Julio Iglesias, CBS
2	2	UN ENCUENTRO, Triana, Movieplay
3	3	MIGUEL, Miguel Bose, CBS
4	6	MOUTH TO MOUTN, Lipps Inc., Casablanca
5	5	MI QUERIDO, MI VIEJO, MI AMIGO, Roberto Carlos, CBS
6	4	THE WALL, Pink Floyd, Harvest
7	9	SURVIVAL, Bob Marley & Wailers, Island
8	NEW	McCARTNEY II, Paul McCartney, Parlophone
9	10	AFTER DARA, Andy Gibb, RSO
10	NEW	TIEMPO DE OTONO, Jose Luis Perales, Hispavox

BELGIUM

(Courtesy Billboard Benelux)
As of 7/11/80

SINGLES

This Week	Last Week	
1	2	CARA MIA, Jay & Americans, United Artists
2	6	CALL ME, Blondie, Chrysalis
3	4	FUNKYTOWN, Lipps Inc., Casablanca
4	3	YET I ANOW, Jimmy Frey, Polydor
5	NEW	NIGHT BOAT TO CAIRO, Madness, Stiff
6	7	LOST IN LOVE, Demis Roussos, Philips
7	NEW	POWER, Temptations, Motown
8	NEW	CUPID, Spinners, Atlantic
9	1	WORKING MY WAY BACK TO YOU, Spinners, Atlantic
10	NEW	COMING UP, Paul McCartney, Parlophone

ALBUMS

This Week	Last Week	
1	1	McCARTNEY II, Paul McCartney, Parlophone
2	2	GOING DEAF FOR A LIVING, Fischer Z, United Artists
3	3	THE MAGIC OF BONEY M, Ariola
4	6	FLESN AND BLOOD, Roxy Music, Polydor
5	4	NEY, Julio Iglesias, CBS
6	5	WOMEN AND CHILDREN FIRST, Van Halen, Warner Bros.
7	9	SUN OF JAMAICA, Goombay Dance Band, CBS
8	NEW	ONE STEP BEYOND, Madness, Stiff
9	10	DIANA, Diana Ross, Motown
10	8	THE ROSE, Soundtrack, Atlantic

DENMARK

(Courtesy BT/IFPI)
As of 7/1/80

SINGLES

This Week	Last Week	
1	1	KNIGHTS IN BLACA LEATHER, Bette Midler, Atlantic
2	2	NO SO CHE DAREI, Alan Sorrenti, Sonet
3	5	EURO-VISION, Telex, Sonet
4	3	PAPA PENGUIN, Sophie & Magal Y, Ariola
5	4	WEEKEND, Earth & Fire, Reyton
6	8	TU SEI L'UNICA DONNA PER ME, Alan Sorrenti, Sonet
7	NEW	PORTABLE RADIO, Clout, Carrere
8	NEW	ANOTHER BRICA IN THE WALL, Pink Floyd, Harvest
9	9	ALOHA-OE UNTIL WE MEET AGAIN, Goombay Dance Band, CBS
10	6	WHAT'S ANOTHER YEAR, Johnny Logan, CBS

ALBUMS

This Week	Last Week	
1	1	BOELLE BOB OG DE ANDRE, Hornum Skole, Fagot
2	8	SUN OF JAMAICA, Goombay Dance Band, CBS
3	2	THE MAGIC OF BONEY M, Ariola
4	3	McCARTNEY II, Paul McCartney, Parlophone
5	4	SMAA GIGANTER, Lasse Og Mathilda, Medley
6	NEW	SAVED, Bob Dylan, CBS
7	6	THE WALL, Pink Floyd, Harvest
8	5	SAADAN SET, Bamses Venner, Kleinert
9	9	LILLER, Liller & Ricrado's Band, Frituna
10	7	21 AT 33, Elton John, Rocket

Edison Awards

AMSTERDAM — Stevie Wonder's "Journey Through The Secret Life Of Plants" is among the pop section winners of this year's Edison awards, announced here by the Dutch national group of the International Federation of Producers of Phonograms and Videograms.

Altogether, there are 16 pop winners and 11 classical successes, and the awards will be made at a special ceremony in October.

RIO To Handle Indie Labels Canada-Wide

By DAVID FARRELL

TORONTO—A major distribution company has been assembled under the umbrella title of RIO Records, a company that will qualitatively perform the same function as IRS Records in the U.S.

RIO is helmed by former CBS Canada employes Dominique Zgurka and John Bennett, based out of this city but employing a&r ears in most major markets in Canada and distributing product through a variety of independent distributors nationally, as well as employing a variety of independent promotion people in major markets from the Maritimes regions through British Columbia.

Zgarka and Bennett describe the new RIO as "a full range record company," explaining that the label will exercise financial responsibilities in producing new product in addition to licensing finished matters. Initial product releases include buy-sell and license arrangements.

According to a&r chief John Bennett, with the inception of RIO, the company decided against distribution networks through a major label "because we didn't want to be a small frog in a horrendously large pond.

"We wanted to activate the company very quickly, and to have gone through a distribution pact with a major might have taken as long as four months."

Currently operating out of office space in the city core, both partners in the company pointed out that RIO's initial sales for product will likely be in the "5,000 to 10,000 unit mark and frankly major labels won't even consider releasing material that will roll in these kinds of figures," they say.

As a result, RIO's bosses assembled a network of independent distributors nationally "in much the same way Chrysalis works in the U.S.," Zgarka explains.

Initial repertoire runs the spectrum of popular tastes. Downstairs Records in Quebec is A&R'ing disco product for release through RIO, and Zgarka is fully expectant that the dance beat material will realize a profit, despite industry-wide resistance to disco music.

RIO offers a "generous returns policy" the duo says, with list prices for LPs at $8.98 and singles ranging between $1.59 and $1.98, depending on artwork involved in packaging.

The distribution network set up includes DJ's Music Services in British Columbia, Alberta and Saskatchewan, Trend Records and Tapes in Manitoba, Ontario, the Maritimes and the Ottawa valley. Downstairs Records will handle RIO product in the province of Quebec exclusively.

Product released or pegged for release through the new label include the Quebec based Uniwave label, Bomb Records, Avalanche Records, Viergen Records of Quebec, Musicom of Quebec, Panasche Records of France, Ultra Records, plus assorted independent productions including product from artists such as Larry Evoy and Marc Jordan.

TEA TIME—Polydor/EG recording artist Robert Fripp responds to questions from an off-camera journalist during his recent tour of Canada. Fripp performed in Quebec City, Montreal, Ottawa and Toronto.

Local Band For Capitol

TORONTO—A local group almost unknown to booking agents has secured a generous recording contract from Capitol-EMI in Los Angeles that is said to be one of the most favorable offered to a domestic group since the mid-70's.

Kid Rainbow first grouped as a performance band late last year as part of a stage version of the Rocky Horror Show.

Key man member Gary O'Connor is a singer, writer and guitarist with the group, and it was he who was instrumental in attracting major label interest, following a showcase at local downtown club this past winter.

According to manager Steve Glass, initial interest was further sparked when demo tapes were presented to publishers at MIDEM this year.

Bidding took place between CBS, WEA, Hansa and Capitol. Virgin Records U.K. also presented the group a substantial offer, but the final contract was hammered out between Capitol and Kid Rainbow's lawyer, Ed Glinert, for a six-year deal, said to include a total of eight albums. No dollar figures have been divulged by either the record company or management.

U.S. Labels Disinterested?

TORONTO—A little hype and a lot of excitement has pushed a young Vancouver band to the top in Canada, but the leader of the band says American labels just aren't interested in the band's album and are too disinterested to come up here and see the excitement for themselves.

Tom Lavin, leader and cofounder of the Powder Blues band, made the comment shortly before a concert date at Maple Leaf Gardens in the city with the Little River Band.

Ironically the statement prefaced his receiving a gold record from RCA, which distributes the album here, and news that the low-budget studio album had surpassed 100,000 unit mark.

Without sounding bitter, Lavin says that American labels have been rejecting the band's performance and phenomenal sales results as "a fluke." He says he intends to fight back by holding off on starting a second album, "to let this one continue building," and that he is taking the band into the U.S. this summer to play some concert dates.

Retailers Given Liability Warning

• Continued from page 1

president of NARM and John Cohen, Cal Simpson and George Port, finalized the details of the memorandum at a meeting in Cleveland recently. And it is already gearing for its second major project.

This is an assignment for Joe Cohen, NARM executive vice president, to educate himself in detail about the various detection devices contemplated to determine the legitimacy of recordings.

Cohen's immediate view is that he's concerned that if the merchandiser is not made a party to the implementation of such devices by the manufacturer "it's as if the manufacturer didn't have one at all."

Cohen is also concerned over the possibilities that a number of differing devices may create a good deal of confusion among merchandisers.

"We're also trying to avoid a situation," Cohen explains, "whereby a manufacturer may come to a merchandiser to inform him he's carrying counterfeit recordings and the merchandisers counters with, 'Prove it to me.' Merchandisers want to be involved in the selection process not to keep counterfeits in, but to keep them out."

Cohen's own personal preference is "ideally, a label-base system without the use of computers and scanners. It would involve something on the order of something one can do, but most likely won't, like money or postage stamps. It would be a case of having the government on your side."

As for the memorandum from Charles Ruttenberg, NARM's counsel, Cohen views it as a "positive statement" on how NARM members can "exhibit reasonable care in acquiring product" and "exert as much internal control procedures as they can." Much of the document, Cohen adds, is a result of a survey of NARM members.

The following is the section entitled "Steps Merchandisers Can Take To Combat Counterfeiting."

• Merchandisers should adopt a firm policy against dealing in counterfeit recordings. The policy should be set forth in writing and given to all employes. The policy should include mandatory disciplinary action against any employe found to have knowingly or negligently dealt in counterfeit recordings.

• The policy should be communicated to all employes on a regular basis. Employes should also be thoroughly educated as to the statutes and penalties applicable to persons who deal in counterfeit recordings and should be instructed in methods for determining whether a recording is a counterfeit.

• Employes should also be instructed to report any suspicious transactions or merchandise to an appropriate officer, merchandisers might consider offering rewards for employes who make such reports.

• Merchandise should only be purchased from a legitimate manufacturer or from an authorized or otherwise reputable distributor. Under no circumstances should recordings be purchased from a person without an established place of business, from an unmarked van or from a person not known to be a legitimate manufacturer or distributor. Management should take appropriate steps to insure that employes responsible for purchasing understand and strictly comply with these guidelines.

• Further investigation is required whenever merchandise is offered at an unusually low price or whenever other terms of sale or circumstances indicate that the merchandise may be counterfeit.

• Further investigation also is called for whenever merchandise is offered at an unusually low price or whenever other terms of sale or circumstances indicate that the merchandise may be counterfeit.

• Further investigation also is called for whenever merchandise deviates from the normal quality standards of legitimate manufacturers. The following may be indicative of a counterfeit recording:

a) Blurred or smudged printing on jackets, sleeves, slicks and labels,

b) Poor reproduction of the original colors in the art work and photographs,

c) Improper affixation of labels and stickers,

d) With respect to tapes, a brand of plastic cartridge other than that normally used by the authorized manufacturer; and e) Different seal folds resulting from the counterfeiter's use of a shrink-wrapping method other than that used by the authorized manufacturer.

• Further investigation should also be made whenever a merchandiser is offered a substantial quantity of a record which is known to be out of print.

• Where an investigation is called for, this should include contacting the authorized manufacturer or the Antipiracy Intelligence Bureau (800-223-2328), which is operated by the Recording Industry Assn. of America with the cooperation of NARM. If doubts as to the legitimacy of the recordings are not resolved by the investigation, the merchandise should not be purchased.

• Management should engage in appropriate policing activities to insure that all employes follow the company's counterfeiting policy and procedures. Disciplinary action should be taken against any employe who fails to comply.

• Distributors should establish a surveillance program with respect to returned records and tapes because counterfeits can be inserted at the retailer level and work back up the chain of distribution.

• Because mere possession of counterfeit recordings, with no knowledge of their illegality can result in civil liability and forfeiture of merchandise, merchandisers may wish to seek indemnification from their suppliers.

• Such an agreement would include the supplier's guarantee that the merchandise is not counterfeit and obligate the supplier to reimburse the merchandiser for civil penalties, forfeited merchandise and legal expenses which arise if any of the merchandise is determined to be counterfeit.

• Merchandisers who decide to seek identification from their suppliers should maintain adequate recordkeeping so that they can identify the suppliers from whic counterfeit merchandise was obtained. (A model indemnity form is attached to the memorandum.)

The memorandum concludes with the following declaration: "Under present circumstances there is probably no way for a distributor or retailer to fully insure that counterfeit recordings will not come into its possession. However, by adopting a program such as is outlined above, merchandisers can probably eliminate their exposure to criminal liability and substantially reduce their overall exposure to counterfeiting."

New Crop Of Personal Managers

• Continued from page 3

learn all facets of the business. "You've got to pay your dues," he says. "There are no shortcuts.

"It's a tough time for new managers and new acts," Kaplan acknowledges. "Back in the early '70s it would have been much easier because record companies were more prone to take a chance. Now with the cutback in tour support, you have to be two steps ahead of the game if you want to land a big tour.

Assistance in preparing this story provided by Kip Kirby and Jean Williams.

"A lot of the smaller managers," says Kaplan whose acts are with Elektra, "are being squeezed out of business because they can't stand the cost of running an office. Right now it's tough and you have to be super-selective. You want to sign people who are always working, signing a lot of acts is not the answer."

Steve Greil, partner with Joe Sullivan in Sound Seventy Management in Nashville, believes that the cutback in tour support by major labels is hurting new and mid-level acts and, by extension, newer managers.

"There aren't a lot of managers who can afford to carry their artists for several years without financial assistance from the record companies," he points out. "It's one reason that we try to look for self-supporting acts."

In most cases country artists seeking to increase their television and film exposure migrate to big management firms in L.A. or New York. But it doesn't always work that way.

Sullivan explains the circumstances under which he took on Charlie Daniels as his first management client. "I met him in 1973 at one of our Sound Seventy concerts and he mentioned he was looking for a Nashville manager. He had one at that time in New York but felt there was a serious communications gap between them."

Sullivan acknowledges that the field of management in Nashville has failed to keep pace with other growing facets of the business. "I wish there were more good managers in town," he says. "But there's no way to train for management—you just have to graduate from the school of hard knocks."

Besides Daniels, Sound Seventy

(Continued on page 90)

'Grease' Cutouts

• Continued from page 1

News of the sell-off comes from cutout wholesalers whose bids for the merchandise proved unsuccessful. They give the number of "Grease" units as about 900,000, and the "Backless" at more than 400,000.

It's expected that shipment of the RSO overstock to Surplus will begin this week. Latter company, headed by Manny Wells and Pete Hyman in the East, and Merrill and Jack Rose in Chicago, is considered the largest cutout wholesaler in the nation.

Normal practice on big buys is to spin off quantities to cutout middlemen as well as to major retail chains

Don Everly Pops Out Of The Past

Singer Planning a Comeback With His Dead Cowboys

By KIP KIRBY

NASHVILLE–When singer Don Everly stepped onto the stage to play at a neighborhood Nashville club recently, it marked the first time he had performed in this country in nearly five years.

Now, backed up by his four-piece Dead Cowboys Band and a beltload of newly-earned self-confidence, Everly is in the midst of a summer-long European concert tour and is contemplating a return to recording as well.

Everly, one-half of the legendary Everly Brothers duo until its demise in 1972, admits he's interested in a major label deal but is in no hurry to effect one.

"Remember that I quit having anything to do with the music business for a long time," Everly points out "There are people with big record companies who have already indicated interest in working with me, but this time I want things to be right. And I think it's just as important for me to put together the right band as it is to find the right label."

His new band, which he has tagged the Dead Cowboys "because it seems everything has a 'cowboy' in the title these days," consists of drummer Tony Newman, a British percussionist formerly with Jeff Beck; Irish lead guitarist Phil Donnelly; keyboardist Lamar Hill; and female bassist Rachel Peer, all of whom he met when he returned to live in Nashville in 1975

The group left two weeks ago for its European sojourn after polishing up its material in four successive Monday night engagements at the 125-seat J. Austin's They packed the house every time they were booked

"Actually it was more like rehearsing live in front of an audience," clarifies Everly with a chuckle. "I'd already been invited to make this tour abroad and I decided that this time I wouldn't go over without my own band. Without my own band, I was limited to singing country songs other musicians could play without rehearsal."

The itinerary calls for Everly and his Dead Cowboys to play dates in Holland, France and England Then the rest of the band flies back to the U.S while Everly, Donnelly and musician Jim Rooney finish out the summer with appearances at acoustic festivals in Ireland, England and Scotland There is also talk that Everly will be invited to perform again at the annual Buddy Holly Festival sponsored by Paul McCartney in London this fall

Everly says he quit recording and writing following the failure of two solo ventures (the slick L A-produced "Sunset Towers" on Ode Records and his 1976 Hickory release, "Brother Jukebox"), the death of his father, and the fact that "music suddenly wasn't fun any longer"

Although he does not listen to old Everly Brothers recordings, he nonetheless includes in his sets a number of the Everly's biggest hits, including "So Sad" and "'Til I Kissed You," which he wrote himself, "When Will I Be Loved," written by his brother Phil, and "Cathy's Clown," which they wrote together

"A lot has been put in print that I'm bitter about what happened with the Everly Brothers, and that's not true," says Everly. "It was a period of my life that I'll never forget I feel that what the Everly Brothers did musically was really good It wasn't a cheap shot at trying to get his records, it was good music"

Though in unofficial semi-retirement for the past five years, Everly did make annual appearances at the spring Wembley Festival held in London, as well as guesting on record projects singing background harmonies for Emmylou Harris and Albert Lee

Now the 43-year-old singer is optimistic and excited about the future success of his revitalized career "I had lunch with someone in the industry recently who told me I was crazy to think about getting a record deal right now because big labels are scared to spend money on a new act."

Everly pauses for emphasis "Well, I happen to like the direction my music's going in now, the new hand, the rock'n'roll sound we're getting They say you can get too old for rock'n'roll but I don't think I ever will"

BASES LOADED–Pat Benatar performs on the infield of Philadelphia's Veterans Stadium as the "Phillies Fanatic" looks on prior to a regularly scheduled baseball game between the local Phillies and the San Diego Padres. The pregame concert is an annual event engineered by WIFI-FM.

Schechtman, Casey Start Rack Operation

NEW YORK–Ralph Schechtman and Dave Casey have established a rack operation, Profit Sales, which will specialize in budget gospel product.

The veteran New Jersey wholesalers have also re-established themselves in the one-stop area with Prime One-Stop, after many years operating under Program One-Stop, currently in Chapter 11. Prime will continue the pair's servicing of operators in the Northern New Jersey territory.

As for Profit Sales, Schechtman states, "With tight returns policies and margins, there's more money to be made in budget merchandise than with front-line product."

Both companies are located at 155 U.S. 22 E. in Springfield, N.J Telephone. (201) 379-9640.

ILLICIT WHO GARB

Court Nixes Suit To Stop T-Shirt Sales

LOS ANGELES–A Federal District Court suit attempting to halt illicit imprinted T-shirt vending at local concerts brought by the Who and Brockum International of New York late last month failed when the judge ruled he lacked jurisdiction

The British group and its licensed tie-in merchandising entity filed a pleading against a doe corporation and dge defendants June 18 which sought an injunction to thwart the T-shirt poachers.

Local attorneys John Kelley and Ed Siegel of Santa Monica, representing the plaintiffs, wanted the unidentified defendants to be barred from selling allegedly illegal T-shirts from within one mile of the Sports Arena, where five Who gigs took place starting June 23.

The court held off, stating it was difficult to rule when defendants had not had a chance to be heard. The plaintiffs also wanted the court to impound the unlicensed Who material which was being sold.

Eliot Hoffman, president of Entertainment Corp. of America, which owns the services of the Who in America, in a filing noted the Who sold in excess of 320,000 concert tickets in U.S 1979 tours

On June 24, plaintiffs through Andrew Weinrich, vice president of Brockum, informed the court that 150 to 200 unlicensed peddlars were vending 25 different varieties of unauthorized Who shirts from car trunks and portable stands near the Sports Arena June 23.

When the Who worked the Forum the prior night, security guards at the venue halted the vendors. Weinrich reported gross sales of $69,000 by his vendors. The gross dropped to $30,000 the first night at the Sports Arena, he stated

The court was provided with pictures of persons identified as John Davido, Jay Davidson, Bob Kenkins, Joe Small, Mary Sabble and Stan Coleman, all of whom were described as illegally vending Who-associated shirts.

The action was dismissed June 26

It is understood that similar suits were filed in other cities Bob Franklin, New York attorney behind the attempt to halt illegal vending of Who goods, was not available for comment.

RIAA Certified Records

Singles

Bette Midler's "The Rose" on Atlantic. Disk is her first gold single.

Gold LPs

Ray Parker Jr. And Raydio's "Two Places At The Same Time" on Arista. *Disk is their third gold LP.*

Soundtrack "The Electric Horseman" on Columbia.

Blue Oyster Cult's "Some Enchanted Evening" on Columbia. Disk is its forth gold LP.

Con Funk Shun's "Spirit Of Love" on Mercury/Phonogram. Disk is its first gold LP.

Soundtrack "Empire Strikes Back" on RSO.

Platinum LPs

Journey's "Departure" on Columbia. Disk is its third Platinum LP.

Pacific Stereo Introduces 'Care Kits'

LOS ANGELES–Pacific Stereo has developed consumer "Care Kits" for hardware and software in conjunction with leading record and tape care product makers.

The kit for turntables and records was developed in conjunction with Discwasher and sells for $11.95. The kit for tape decks and tapes was developed with Maxell and retails for $8.95.

Both kits include instruction booklets and more than $30 worth of coupons on various care products, redeemable at Pacific Stereo locations.

Included in the kit for records and turntables are Discwasher stylus cleaning fluid, a stylus cleaning brush and a Discwasher multi-tip screwdriver set to check cartridge for alignment or adjust other components.

The kit for tapes and tape decks includes head cleaning solution plus cleaning probes, extensions, pads, brush and mirror to reduce the buildup of dirt and magnetic oxide particles.

The kits are also available free when customers elect to buy Pacific Stereo's extended warranty with their equipment

Under that plan, for a one-time charge of $15 to $45, depending on the equipment purchased, the customer gets a service contract for three years covering labor and five years on parts. The contract also allows patrons to take advantage of free once-a-year adjustment and cleaning of all critical mechanical and electronic parts.

Billboard SPECIAL SURVEY For Week Ending 7/19/80

Billboard Special Survey Hot Latin LPs

© Copyright 1979 Billboard Publications, Inc No part of this publication may be reproduced stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical photocopying, recording, or otherwise, without the prior written permission of the publisher

MIAMI (Salsa)		LOS ANGELES (Pop)	
This Week	TITLE–Artist, Label & Number (Distributing Label)	This Week	TITLE–Artist, Label & Number (Distributing Label)
1	LUIS PERICO ORTIZ One of a kind New generation 715	1	JULIO IGLESIAS Hey CBS 50302
2	EL GEAN COMBO Aqui no se sienta nadie Combo 2013	2	CAMILO SESTO 15 exitos mas gendes Telediscos 1011
3	HECTOR LAVOE El sabio Fania 558	3	JUAN GABRIEL Recuerdos Pronto 1076
4	CHARANGA AMERICA Comiendose a N Y TH 2088	4	VICENTE FERNANDEZ El tapatio CBS 20388
5	CONJUNTO CLASICO Lo mejor 801	5	ROCIO JURADO Sra Arcano 3485
6	CHARANGA DE LA CUATRO S.A.R 1010	6	MANOELLA TORRES Se te fue viva la paloma CBS 288
7	PAPAITO S.A.R 1008	7	PEDRITO FERNANDEZ La mugrosita CBS 20387
8	OSCAR DE LEON Llego actuo y triunfo TH 2079	8	RAPHAEL Y sigo mi camino AI 60149
9	CHARANGA CASINO Preguntale S.A.R 1007	9	LOS BUKYS Lo mejor Melody 5634
10	FANIA ALL STARS Fania 564	10	NELSON NED Primavera de una vida AI 10501
11	BOBBY VALENTIN Bronco 111	11	JOSE LUIS ROORIGUEZ Por si volvieras TH 2057
12	JOHNY VENTURA Yo soy el merangue Combo 2016	12	LOS HUMILOES Mas de lo que merecias Fama 595
13	W. COLON & I. MIRANOA Doble energia Fania 559	13	ESTELA NUNEZ Lejania Pronto 1075
14	CHOCOLATE S.A.R 1009	14	LOS TIGRES DEL NORTE En la plaza Garibaldi Fama 594
15	GUSTAVO ROJAS CBS 10305	15	RIGO TOVAR El recado Melody 5633
16	TIPICA OOMINICANA Bandera 1001	16	LUPITA DALESIO Inocente pobre amiga Orfeon 044
17	LOS VIRTUOSOS Discolor 801	17	LUCHA VILLA Vieras que ganas tengo Musart 1783
18	CHEO FELICIANO Vaya 86	18	MERCEOES CASTRO La voz del sentimiento Musart 10788
19	OIMENSION LATINA Velvet 3005	19	LA PEQUENA COMPANIA Boleros y cha cha cha AL 4824
20	CELIA CRUZ & SONORA PONCENA Vaya 84	20	EMANOELLE Al final Arcano 3464
21	Jr. TOLEOO & GUILLO RIVERA Performance 1425	21	LOS HAPPYS La piedrecita Cronos 1130
22	JOSE MANGUAL Velvet 3009	22	CHELO Ya me voy Musart 1775
23	ISMAEL RIVERA Tico 1437	23	ALBERTO CORTEZ Grandes exitos AI 60144
24	JUSTO BETANCOURT Fania 553	24	LOS POTROS Perless 10048
25	ALFREOO OE LA FE Criollo 473	25	ABBA Gracias por la musica CBS 40301

MARKETPLACE

Check Type of Ad You Want

☐ REGULAR CLASSIFIED $1 15 a word mnymum $23 00 First line set all caps Name, address and phone number included in word count

☐ DISPLAY CLASSIFIED $48 50 one inch, 4 times $43 00 26 times $40 00, 52 times $32 00 ea ☐ INTERNATIONAL (other than U S) Regular 60¢ a word, mnm $17 50, Display $38 00 inch, $32 50 ea. inch 4 or more times.

☐ DOMESTIC BOX NUMBER c o Billboard, figure 10 words and include $3 00 service charge.

ADDRESS ALL ADS: Billboard Classified 1515 Broadway, New York, N.Y. 10036
Phone: 212/764-7388
Check Heading You Want

☐ REAL ESTATE
☐ COMEDY MATERIAL
☐ DISTRIBUTORS WANTED
☐ DISTRIBUTING SERVICES
☐ FOR SALE
☐ GOLDEN OLDIES
☐ BUSINESS OPPORTUNITIES
☐ HELP WANTED
☐ LINES WANTED
☐ AUCTIONS
☐ BOOKINGS
☐ MISCELLANEOUS

NOTE: You must supply the complete name and street address for our records, other your ad can't be processed

PAYMENT MUST ACCOMPANY ORDER

☐ Amer. Express
☐ Diners Club
☐ Visa
☐ Master Chg.
Bank #:

NAME
ADDRESS
CITY STATE ZIP
TELEPHONE

Credit Card Number
Expires
Signature

DEADLINE Closes 4.30 p.m. Monday 12 days prior to issue date

CALL TOLL-FREE (except in N.Y.) 800-223-7524

CHART RECORD SERVICES

U.S. AND FOREIGN RADIO STATIONS
DISCO DJ'S & ALL
INTERNATIONAL MUSIC CONSUMERS
Write us for information on our services which include automatic mailing of all new releases on chart—LP's & 45's. Disco jobber and catalog LP's in stock. All orders are shipped immediately—not next or'd month! We give personalized service prepaid to your needs.
MAIL-O-DISC
P.O. Box 226, Kings Park, NY 11754

INTERNATIONAL RADIO STATIONS
MUSIC PUBLISHERS AND RECORD PRESSINGS
Subscribe to our AUTOMATIC ARRIVAL SERVICE for all singles and lp's from the charts
The Most Respected Service in the World
ARROWSE SPECIAL SERVICES
Box 835 Amityville NY 11701

AIR CARGO

CONFIDENTIAL!
TO OVERSEAS BUYERS AND AMERICAN EXPORTERS: We are the largest transshipper of DISCOS from the USA to every country in the world. Orders from suppliers assembled in JFK or L.A. daily. Only specialists in MUSIC INDUSTRY transportation.
BEST RATES • PERSONALIZED SERVICE
BERKLAY AIR SERVICES
Contact Samuel Hirschfeld, Pres.
Bldg. 80 POB 680, JFK Airport, NY 11430
Phone (212) 656-6065 TLX 429929

TAPES

PREMIUM
8-TRACK & CASSETTE BLANKS
Low list price cartridge with rubber roller 3M Professional duplicating tape. 90 lengths 4 1 than accompanied blanks. Labeling accepted. Prices available.

	8-TR	Cas
3 to 45 min any quantity	$1 05	75¢
46 min to 60 min any quantity	$1 05	75¢
66 min to 80 min any quantity	$1 05	90¢
81 min to 90 min any quantity	$1 14	95¢
Shrink Wrapped & Labeled add	14¢	12¢
Head Cleaner	60¢	60¢
Reel to reel 3M tape 1800	$5 00	
Blank VHS 2 4 hr video tapes	$16 00	

Low Cost Shrink Wrap Equipment Available
PROFESSIONAL 8-TRACK DUPLICATORS $1 495.00
CASSETTE & 8-TRACK CALIBRATORS & CRASERS
$35 00 minimum order
BAZOOT ELECTRONICS CORPORATION
38 N. Rose, Mt Clemens, Mich 48043
Phone: (313) 463-5362
Master Charge and Visa Welcome

BUDGET SPANISH 8 TRACK TAPES
ROYSLES COMPANY
BX 1153, BROWNSVILLE TX 78551
Large Selection • Popular Artists
Very competitive Prices
Call or write for free catalog.
(915) 541-9000
Dealers Only

8 Track & Cassette Blanks

1 min to 46 min	90¢	
46 min to 65 min	$1 00	
66 min to 90 min	$1 10	

90 Pc. Minimum Orders Only
Cassettes—Wide Price Range
Professional quality demos our specialty
Cassettes duplicated to order
ANDOL AUDIO PRODUCTS, INC.
4212 14th Ave., Brooklyn, N.Y. 11219
Call Tel Free 800-221-6578
N.Y. RES. (212) 436-7322

PROTECT YOUR MERCHANDISE CASSETTE SECURITY DEVICE
Display cassettes in your 8-track hand hole store display boxes
SIMPLE • ECONOMICAL • REUSABLE
For free sample & pricing contact
C & D Special Products
309 Sequoya Dr., Southampton, NY 11968
(516) 283-8008

VIDEO CASSETTES & TAPES

35MM FULL LENGTH FEATURES ON VIDEO CASSETTES
Adult and all other ratings on Betamax and VHS formats. EXCLUSIVE DIRECT
Call Toll Free 1-800-421-4132
Calif. residents (213) 482-6818
TVR DISTRIBUTORS
1643 No. Cherokee Ave
Hollywood, Calif 90028
Credit Cards Accepted

CURRENT MOVIES BARE ROCK ON video. Lowest prices. Free giant list Write Videoland, Box 430, Oceanside, NY 11572.

GOLDEN OLDIES

OLDIES
Send for CATALOG 16,000 listings by artist & title. for $1 00 plus $1 00 for postage PREPAID CATALOG ONLY
L.A. 1 STOP
621 Whittier St., Monterbello, Cal 90640
WHOLESALE (213) 721-4620
RETAIL (213) 721-4622

1950's 1980's 1970's—OVER 8,000 TITLES Send $1 50 for catalog Mail-O-Disc, P O Box 226, Kings Park, N Y 11754

HOTLINE

FOR PLACING YOUR CLASSIFIED AD
Just Dial
800-223-7524
Ask for JEFF SERRETTE
(IN N.Y. STATE (212) 764-7388)
Hotline is for fast personal service placing Cash-Heading Only. For all other business call the regional office nearest you.

BOXES FOR STEREO 8 & CASSETTES

IN STOCK INSTANT SHIPMENT
STEREO 8 and CASSETTE CARTONS
Form Fit & 12" Paper Proof Heights. Also Divider Cards & 33½ & 45 record backers
Low Prices — Free Samples
PAK-WIK CORPORATION
129 Third St., Albany, NY 12207
(518) 463-6556 collect

COMEDY MATERIAL

NATIONAL JOKE SERVICE from Knockers!®
A bad joke a day on tape Send $30 for Sample Catalog and Ordering Info
KNOCKERS
Box 881
Cincinnati, OH 45201

FREE BUMPER STICKERS
RULA LENSKA FOR PRESIDENT
CLAYTON MOORE FOR VEEP!
$20/Yr Special Issue FREE
TIGER LYONS
P.O.B. 303, Dept. 87
Franklin Park, IL 60131

WANNA BE FUNNIER THAN BARBARA Walters? Comprehensive Guide, The Beach, 1380 Arroyo Dr., Suite #56, Ventura, California 93001

"PHANTASTIC PHUNNIES" HIGHLY acclaimed! Proven audience builder! Introductory months of jokes, cartoons, puzzles, gags Just $2.00™ 1343 Stratford Drive, Kent, Ohio 44240

FREE SAMPLE ISSUE OF RAIDON'S MOST popular humor service O'Lame, 1445 E. West Ave Bruins, Fresno, California 93711 (or phone 209-431-1211)

HUNDREDS OF DEJAYS RENEWED again this year! Guaranteed funnier! Free sample Catalog Comedy Center, 1540 W. Pierce Dallas, Texas 75207 Phone 214 381-4779

NOT COMEDY CURRENT ARTIST BAGS daily calendar, much more for working pros! Free sample Box 1000-A, Long Beach, CA 90801 (213) 438-6508

DEEJAY SPECIALS! MONTHLY GALORE! Get individualized Series! We have it all! FREE information package PETER PATTER P O Box 402 B, Pittsburgh CA 90202

WANTED TO BUY

MASTER TAPES
Of Popular Recording Artists
Proper documentation must accompany Masters Write to
P.O. Box 1591
Hendersonville, TN 37075

WANT LP'S, 45'S, TAPES, CASSETTES, ACCessories—quantity, condition, reply Mr Guitar, Knickerbocker Mart 101 Gedney St., Nyack NY 10960 914-358-4222

CASH PAID FOR SALABLE LPS. PERSONAL collections, promos, deletions or liquidations No quantity too large We'll travel Nuggget (617) 536-0679

PROMOTIONAL SERVICES

EXCLUSIVE DISCO DJ'S ONLY—FREE newly released Disco Records—most are jobbers Dmm requests 1-800-426-9031 D P A, 631 Front, Cranson, PA 18630

IF YOU HAVE YOUR MASTER TAPE 8 most records & radio plays, write B.L. Ballistic, Bellmore International Records, P O Box 20553, Dallas, TX 75220 (USA) For demo & reference info

LEGAL SERVICES

LAWYER, EXPERIENCED WITH MUSIC industry, contracts, copyrights, trademarks etc. Admitted California and New York Marc Ramsey 18 East 48 St., NY, NY 10017 (212) 688-7210

FOR SALE

CUT-OUTS
8 Track and Cassettes
Our Specialty
If you are a distributor, rack jobber or exporter, contact J S J today. Call or write for free catalog.
J S J DISTRIBUTORS
6600 W Belmont, Chgo, Ill. 60634
(312) 205-4444

CUT OUTS
OVER 2,000 TITLES
LPs, 8 TRACKS & CASSETTES
Largest selection in the Country
Major Labels
For a free catalog call or write
AUDIO DISTRIBUTORS
(1-87 Broadway, New York N Y 10001
(212) 725-4575 Dealers only—please

KATE BUSH
LIONHEART LP
ON STAGE-LIVE 12" EP
IMPORTER & DISTRIBUTOR OF ROCK JAZZ & UNDERFIRED from ENGLAND-EUROPE JAPAN AUSTRALIA & BEYOND
Catalog available upon request
GREENWORLD
2339 MADISON ROAD CINCINNATI, OHIO 45208

BUDGET 8 TRACK TAPES
½ Million excess inventory, Must move in July—Country, Rock, Disco, Easy Listening, Gospel—754 each. Call or Write
BLANTON SALES
P.O. Box 7501
Toledo, Ohio. 74105
(419) 636-0496

Cut-Outs and Discontinued Albums and Tapes
SALAS SALES
Call or Write for FREE Catalog
(213) 787-4002
11210 Randall St. Sun Valley, CA 91352

THE BEST CUT-OUTS
LP • 8 Track • Cassette Titles
Send for Free Catalog.
ALEX A. ARACO CO. INC.
Rt 62 Kennedy Blvd N Bergenfield NJ 07621
(NJ Res. 609-829-4213)
Dealers Only

CUTORNERS
PREMIUM CUT-OUT & OVERSTOCKED LP's & TAPES.
CALL OR WRITE FOR FREE CATALOG.
430 FALMOUTH AVE.
NORTH BABYLON, N.Y. 11703
(516) 587-7722

FOR SALE
Dolby Noise Reduction Unit model M16, MCI JH100-16 tape recorder with auto-locator Neve Bihl Recording Console, Steinway (Hamburg) Grand Piano 6'11" All items in excellent condition
CALL (212) 226-4299

LIGHTING, ETC.

HIGH PROFIT ACCESSORY ITEM!!
Such as—FANTASIA Fiber Optics, Strobes, Color Organs, Black lights Flicker bulbs and Cans, Lava Lites and many more. GLAMORY and Money House incense.
LE-BO Carrying cases and accessories
Call Us . . . We Are
SUNBELT DISTRIBUTING
3172 Oakcliff Ind., Street
Atlanta, GA 30340
Toll Free (800) 241-7327
or collect in Ga. (404) 451-2666
NO C.O.D. FREIGHT CHARGES!!

PARADISE FRAGRANCES
Fantastic new line of incense cones Big Box 20 cones Sandalwood, Patchouli, Musk Jasmine, Lotus, Opium, Rose, Lilac, Orange, Lemon, Vanilla, Pine, Lavender, Eucalyptus, Frankincense, Myrrh, Sandalwood, Cinnamon, Ylang Ylang, Gardenia, Jasmine, Lilac, Rose, Lotus

RKO Wins Round In Its Struggle

• Continued from page 1

The 13 remaining broadcast outlets include major radio stations in New York, Boston, Los Angeles, San Francisco and Washington

"The condemnation of RKO General Tire, its parent company, was so sweeping in the Commission's original decision," explains one FCC staffer who helped write the Broadcast Bureau report, "that the goal of deterring further wrongdoing may have already been effectively achieved by the loss of the three licenses."

RKO's spinoff plan would distribute the stock of the newly formed company to the 45,000 shareholders of General Tire, RKO's parent company whose foreign bribery schemes and close ties with the broadcast company contributed to RKO's loss of three tv licenses earlier this year

The new company, according to RKO, would be entirely separate from the existing corporate structure and past or present members of either the RKO or General Tire boards would be excluded from the new firm's management

The National Assn of Broadcasters supports the RKO transfer proposal as a "practical solution" NAB sees no useful public interest to be served by extracting "another pound of flesh" from RKO by forbidding the company to transfer its 13 remaining stations to "an independent, qualified licensee"

The Broadcast Bureau opinion is more guarded. "The Commission must assure itself that all ties with present and former officers of RKO and General Tire are severed," the Bureau's report cautions, adding that this separation should be accomplished by requiring all such persons to divest themselves of stock in the new corporation within six months of the spinoff.

A coalition of six citizens groups including the National Citizens Committee for Broadcasting and the Black Citizens for Fair Media called the RKO spinoff plan "a sham," pointing out that the controlling shareholders of General Tire and RKO would still be allowed to profit from their large holdings of the new firm's stock

In contrast, four members of Congress, including two who represent the Ohio home base of General Tire - Reps. Ralph Regula (R-Ohio), Carrol Hubbard (D-Ky), John Seiberling (D-Ohio) and Joseph Adabbo (D-New York) - have asked the FCC to approve RKO's proposal, arguing that any other alternatives would result in long FCC proceedings and would wind up harming the company's stockholders

Soundtrack Specialists Proliferate

By GEORGE KOPP

LOS ANGELES The movie's over but the melody lingers on—especially if it's a hit soundtrack album

The power of the soundtrack to make money for movie moguls is spawning a new job category, the movie music specialist.

One of the newest is Italian-born David Franco, who began his International Music Productions here nine months ago

Since setting up his one-man production firm he's handled the soundtrack to "The Island" and is working on two Avco Embassy pictures, "Dirty Tricks" with Elliot Gould and "Scanners" with Jennifer O'Neal

Franco handles all aspects of the films' music, from getting a composer and musicians to booking studio time to running the promotion of the album.

"After sitting down with the producer and director I prepare a music budget based on the total budget of the film. That's one of the most important services I perform."

Franco began his career as a studio violinist in Italy and worked for CBS Records when he came to the U.S. in the early '60s. He was director of a&r at RCA International and then moved to WEA International.

Franco says his experience gives him the "sensitivity" needed to find the right talent for the right picture at the right price

"Any producer can call up Henry Mancini or John Williams," he says, "but not every picture has a $20-$30 million budget I have the ability to find the not-so-well-known talent. A producer may have a specific person in mind for the soundtrack, but I can present him with alternatives who might be just as good or better for the picture."

The increase in recording artists scoring motion pictures is another factor making Franco's services more valuable, he says

"They've never worked in a movie studio They need to be guided along"

Franco charges a flat fee for his services as music supervisor depending on what stage of the production he's brought in

"Sometimes I'm in right from the beginning, sometimes they already have a composer lined up The fee also varies depending on the picture's total budget If a producer wants to spend $50,000 for music I'll set up a $50,000 package."

Ed Rosenblatt

• Continued from page 4

Main Line, an independent distributor in Cleveland for 11 years He then moved to A&M where he was sales manager for two years and then joined TA Records, a David Susskind label, for one year He has been with Warner Bros. for the past 9½ years

The Geffen label (with the official name to be announced shortly as well) is located at 9126 Sunset Blvd in Los Angeles where Rosenblatt is spending time furnishing the office and listening to "lots of tapes"

And despite Rosenblatt's departure from Warner Bros after his long tenure there, he says the beauty of the new job is "being able to leave without going far." Warner Bros. board chairman and president Mo Ostin adds: "We're thrilled that we will still be working closely with Ed at David's new label."

DISTRIBUTING SERVICES

MAKE MORE PROFIT . . .
with our low prices full return [illegible] label LP's 8-tracks, and cassettes Top 1000 list updated weekly Write
TOBISCO
6144 Highway 290 West
Austin, TX 78735

EXPORT ONLY
All brands phonograph records and prerecorded audio and video tapes (NTSC and PAL) Also largest selection of attractive close-out offers 33 years of specialized service to record and tape importers throughout the world Overseas dealers and distributors only
ALBERT SCHULTZ, INC
116 W 14th St., N Y, NY 10011
(212) 924-1122
Cable ALBYREP Telex 236569

RECORDING TAPE & ACCESSORIES
24 HR FREIGHT-PAID SERVICE
Largest Selection of Lowest Cost Anywhere
MAXELL • MEMOREX • SCOTCH • TDK • SONY • DURACELL • WATTS • DISCWASHER • SOUND GUARD • SHURE • PICKERING • AUDIO TECHNICA • RECOTON • EVEREADY • VID TAPE • SAVOY • AMPEX • SHAPE • TRACS.
SEND FOR FREE CATALOG
A.I. ROSENTHAL ASSOCIATES
Dept 8 1035 Louis Dr Warminster Pa 18974
DEALERS ONLY (215) 441 8900

RECORDS, CARTRIDGES, CASSETTES FOR EXPORT
ALL LABELS—REGULAR AND CLOSE OUTS Nearly 30 years serving importers with consolidation and personalized attention
DARO EXPORTS, LTD.
1468 Coney Island Ave.
Brooklyn, N.Y. 11230
Cables: Expodaro

PROFESSIONAL SERVICES

Dobro® Workshop
DOBRO® INSTRUCTION ALBUM WITH TABLATURE for Beginners and Advanced Players
Learn correctly the styles of
JOSH GRAVES • TUT TAYLOR
MIKE AULDRIDGE • JERRY DOUGLAS
BROTHER OSWALD
COURSE $15.00 SHIPPING $1.00
Workshop Records
28 Cliffside Drive
Fort Worth, Texas 76134
Write for FREE list of instructions courses for dobro®, steel and other instruments, also records and tapes

ALL PHASES SOUND RECORDING
• Studios Across America
• On-Location Specialists
• Unsurpassed Professionalism
• Stereo Album Production
• Low Rates—High Quality
Write or call our national headquarters
1-302-764-7045
LAND VOICE STUDIOS
401 O Phila. Pike, Wilm DE 18809

PROFESSIONAL MUSIC COPYING, CONtact Glenn Welker, Glenn Welker's Music, 2822 Atlanta Drive Silver Spring, MD 20906. (301) 949-1639

BUSINESS OPPORTUNITIES

NASHCO RECORD PRODUCTIONS
Looking for new singer/writer talent Guaranteed record release—Nationwide distribution and promotion available For free advisory and counseling Call or write
Nashco Record Productions
802 Inverness Ave., Nashville, TN 37204
(615) 297-8029

RECORD & T-SHIRT SHOP FOR SALE LOcated in fast growing area of the Southwest, in enclosed mall Owner retiring For more information—Call (505) 327-1660

WANT YOUR OWN RADIO STATION? INvestment/experience unnecessary You or others operate Complete details FREE!" Broadcasting," Box 130-BP2, Paradise, CA 95969

DESIGN AND MANUFACTURE PROFESsional quality T Shirts, complete silk screen instruction manual $1.00 C Lavender, 7064 Irongate, Dallas TX 75214

CLASSIFIED ADVERTISING DOESN'T COST, IT PAYS.

HELP WANTED

CONSIDER CAMELOT MUSIC
If a career in retail management is your goal consider joining our growing organization Camelot's expansion offers immediate openings for experienced management people in 22 mid-western and southern states
Send resume in confidence to
CAMELOT MUSIC INC.
8000 Freedom Ave. N.W.
North Canton, OH 44720
Mike Allison
(No calls, please)

STAFF PRODUCER/ENGINEER
Major record label seeking recording engineer with track record and experience with top Rock Artists
Must possess technical skills and operation of all studio equipment
Salary commensurate with experience West Coast Studio Resumes to
Box 7383, Billboard
1515 Broadway
New York, NY 10036

VP ARTIST DEVELOPMENT
For Major West Coast Record Label—responsible, mature individual to direct department, coordinating all artists' itineraries, appearances, tour performances and publicity, ability to travel extensively in U S
Minimum 5 years experience Send resumes to.
Box 7384, Billboard
1515 Broadway
New York, NY 10036

CAREER OPPORTUNITIES
Large Southern California Music Retailer offers management career opportunities for enthusiastic self motivated individual with some retail management experience Progressive growth oriented company offers salaries, bonuses, and comprehensive fringe benefits to the right candidates Send resume to
D. Curl
P.O. Box 3845
Glendale, CA 91201

C/W D.J.s NEEDED MALE AND FEMALE
MUST BE PROS. PERSONALITY FORMAT MUST BE SUPER WITH PRODUCTION P D AND ASS'T P D OFFERED TO BOTH IF YOU QUALIFY, LOTS OF FRINGE BENEFITS. BUT ONLY PROS NEED TO APPLY SEND RESUME, AIR CHECK AND SALARY REQUIREMENTS TO
Box 7362, Billboard
1515 Broadway, New York, N Y. 10036

AUDIOPHILE LABEL CLASSICAL SALES
Small audiophile label needs experienced salesperson Minimum travel Please send resume and salary requirements to
CONNOISSEUR SOCIETY
In Sync Laboratories
2211 Broadway, New York, N Y 10024

RETAIL MANAGEMENT
Join the management team of a growing Record Retail Chain expanding on the East Coast We need experienced Managers and Assistant Managers who are ambitious and hard working for our expansion Hiring now for openings Reply in confidence to Tim Sexton (202) 529-5700 or write
HARMONY HUT
2146 24th Place N.E., Washington, DC 20018

SALESMAN WANTED
If you are highly qualified in budget sales, we would like to discuss an excellent opportunity with you
Send resume with work experience and salary qualifications to
P.O. Box 1591
Hendersonville, TN 37075

NIGERIA PHONE RECORD MANUFACturing Co (2) positions (1) Managing Director, (2) Chief Engineer (Disk pressing) Excellent package for qualified person Resume to Valley Export, P O Box 8, Merion, PA 19066 U S A

RECORDING STUDIOS

E.A.R.S.
EASTERN ARTIST RECORDING STUDIO INC.
The latest 24 track recording technology in a luxurious relaxing environment Introductory offer $65 per hour Call for free tour and demonstration
(212) 874-1358
(201) 673-5680

LEARN RECORDING ENGINEERING
• One month, full time
• In-studio, Hands-on
Call or Write for Brochure
Full Sail Recording Workshop
1221 Lee Road, Orlando, FL 32810
(305) 299-1078

MISCELLANEOUS

FIVE VOLUME PRODUCTION LIBRARY jammed with hundreds of dynamite cuts! Exciting music beds, synthesizers, drums, jingles, SFX, gag cuts—the industry's finest package priced right! Audio sample kit $1.00 (Refundable) L.A Airforce, Box 944-L, Long Beach, CA 90801

BANDS! NEED A NAME? A LIST OF OVER 500 names, phrases, adjectives, adverbs, etc Words and meanings—send $5.00 to Northcoast Agency, 664 Rural South, #16, Salem, Oregon 97302.

DOCTORS . . . LAWYERS . . . MUSICMAKERS . . . REALTORS . . .
the Marketplace is open and your best buy is BILLBOARD
CLASSIFIED PROFITABLE ADS
Something to sell or something to tell, your message gets to over 100,000 readers weekly
Don't Miss Another Week
CALL Jeff Serrette (TOLL FREE)
800/223-7524
NOW to place your ad

Billboard RADIO-TV MART
PAYMENT MUST ACCOMPANY THE ORDER
Rates
POSITIONS WANTED 40¢ per word per insertion—$10.00 minimum
$20.00 per column inch per insertion
POSITIONS OPEN 70¢ per word per insertion—$14.00 minimum
$40.00 per column inch per insertion
BOX NUMBERS $2.00 per issue for handling & postage Audio or video tapes, transcriptions films or VTR's cannot be forwarded Suggestion arrange for follow-up directly when replying
Send money and advertising copy to
Radio-TV Job Mart, Billboard
1515 Broadway, N Y 10036

POSITIONS OPEN

EXPERIENCED D J WHO CAN RELATE TO YOUNG MODERN L A COMMUNITY DISCO/OLDIES FORMAT MUST HAVE WARM, FRIENDLY APPROACH PART TIME SEND TAPE TO
Box 7380, Radio-TV Job Mart
Billboard, 1515 Broadway
New York, NY 10036
EQUAL OPPORTUNITY EMPLOYER

V-97/AM 60 is seeking tapes and resumes from newspersons and announcers for future openings. Send to PO Box 6877, Jacksonville, FL 32205 EOE

POSITIONS WANTED

LAWYER BROAD EXPERIENCE OFFERS personal service immediately and confidentially All investments, contracts, litigation, anywhere Call 212 434-0781 even. 212 434 1825 J Field

DON DANIELS *Merchandising Head Of Chicago Suburban Chain Escalates Sales*

By ALAN PENCHANSKY

CHICAGO The Chicago area's Sound Warehouse chain has an aggressive new head of classical music merchandising who is spurring interest in classics throughout the 10-store suburban web

Recent classical sales increases of up to several hundred percent in chain outlets are attributable to the new classical merchandising post, which is being filled by retail veteran Don Daniels Daniels, whose passion for classics dates from the stereo boom of the late 1950s, spent 15 years with Korvettes in the Midwest before joining Sound Warehouse this winter

The individually owned and operated Sound Warehouse outlets are knit into a chain through franchises offered by the Sound Unlimited one-stop. Daniels is based in the Skokie, Ill warehouse of Sound Unlimited

As part of the chain's movement into classics, three stores have opened special separate classical listening rooms and a fourth store has a classical area planned Though the chain still runs far behind established full-line area heavies such as Rose Records and Laury's in attracting the classical customer, Daniels feels the awakening to classics is a significant trend.

Explains Daniels. "It's part of our effort to make these outlets family oriented stores We don't just want teens, we want the mothers and fathers

"We're getting more classical purists everyday"

Daniels functions as classical buyer for the web and coordinates classical promotions and advertising The chain, which includes Peoria, Ill , and Kenosha, Wis outlets in addition to eight suburban Chicago locations, operates under an umbrella fixturing and advertising/promotion program coordinated by the one-stop

Educating store owners, most of whom have highly cultivated rock tastes but little background in classics, is Daniels' biggest challenge and he often holds classical "pep talks" with retail staff, interspersed with recorded examples.

About 20 hours is spent each week at the various locations in meetings with the dealers and talking to customers

"I've gotten the people in the store to where their concept of classical has changed," Daniels relates "We're making them realize that there are pop albums in the classical field and we're catching the ears of people who aren't even in the classical area"

Store classical inventories run from 500 to 2,000 pieces, says Daniels, who culls slower moving titles and regularly injects new releases into the product blend There's a balance of orchestra, opera and solo recital, with most stock kept alphabetically by composer

Taking back the existing classical inventories and replanning the product mix was Daniels first task on the job Daniels relies heavily on proven catalog titles including some 15 and 20 year old releases that are consistent sales leaders

According to the buyer, stores were overloaded with esoteric operas and chamber music items when he arrived Today, opera is still present, but Daniels says this is one of the hardest types of product to sell the uninitiated classical buff

"Basically, what their problem was was they were not aware of catalog," he remembers "They had no idea of what to buy and what moved."

"I'm putting in the LPs that have been proven sellers from the 20 years I've been in the business."

Special order business in classics also is on the rise Daniels claims suburban shoppers are willing to wait for special ordering today rather than journey downtown to one of the full line stores.

"The way gas prices are today a trip downtown is $10 worth of gas round trip," he explains.

Daniels believes the digital recording boom is causing a major influx of new customers into the classical field, and Sound Warehouse stores are having success with audiophile disks which are displayed in special bins and also cross-referenced by composer

Daniels likens the movement created by the new technology to his own first taste of classical music which resulted from interest in experiencing the then-new stereo technology

Says Daniels "A lot of new customers are being created by the digital situation where the only repertoire available is classical

"Once people get into digital they will eventually come in and start looking for regular records to see how someone else interprets the piece"

Many younger shoppers with a recent big investment in stereo rigs are being lured this way, believes Daniels

"They're being forced to listen to classical and they find out they like it." Adds Daniels, "I think it's going to be a breakthrough for bringing people over to classical music"

PLAYS PEACHES—A free two-hour concert at Peaches Records west side Cleveland store sponsored by WCLV-FM and CBS Records brings 15-year-old violinist Ellen Payne together with the Cleveland Institute of Music Youth Orchestra in a performance of the Mozart Fourth Violin Concerto. Several hundred listeners attended the concert which was keyed to the launch of CBS' Mastersound digital recording series.

First Digital Multi-Track LP Taped In Chi By RCA

CHICAGO RCA Records will get its first taste of digital multi-track recording this week as it travels here to tape the Chicago Symphony in the Mahler Symphony No 7 The record is part of conductor James Levine's complete Mahler Symphony cycle for the label

Symphonies Nos 1, 3, 4, 5, 6 and 9 already have been released in the Levine Mahler series The Symphony No 7 performance will be issued on two records.

According to Thomas Shepard, RCA Red Seal division head, 8-track digital record capability, provided by Soundstream Inc , will be used in capturing the richly woven 90-minute score.

Todate, two-track mastering has been employed for about 90% of classical digital recordings, and some producers believe greater track flexibility is necessary for opera and larger symphonic works.

According to Soundstream president Tom Stockham, it will be the first commercial session to use the firm's maximum track capability Three three-hour sessions with the orchestra have been booked

Producing the multi-track digital recording will be Shepard and RCA staffer Jay David Saks The orchestra will tape in the Medinah Temple auditorium

Multi-track digital recordings also have been produced using 3M equipment A 32-track digital machine is available from 3M

In the studio, Soundstream equipment usually is seen in single modules offering 4-track capability According to Stockham, two modules are synchronized and used with one tape recorder to allow the expanded track load

Classical Notes

Former CBS Masterworks topper and Discount Records chain founder **Marvin Saines** is a good bet to be named executive director of the new **Association for Classical Music** Saines is working closely with Moss Music Group's **Ira Moss** on solidifying the new group and he's open to the appointment of board members tender it and excited about prospects for the organization Moss and Saines hope to have a board assembled by September

Digital recordings from Nonesuch Records, which begin appearing this month will carry a list price of $8.98 and a new **"Silver Series"** special designation The first deluxe release is Morton Subotnick's **"After The Butterfly,"** a piece that combines live performance with electronic sounds, taped with 3M digital machines Album also includes the composer's all electronic **"A Sky Of Cloudless Silver,"** which was not created digitally

Billboard SPECIAL SURVEY For Week Ending 7/19/80
(Published Once A Month)

Billboard Best Selling Classical LPs ™

© Copyright 1980, Billboard Publications, Inc No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher

This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	10	**PAVAROTTI'S GREATEST HITS** London, PAV 2003/4
2	2	36	**O SOLE MIO: Neopolitan Songs** Pavarotti, London OS 26560
3	11	97	**BRAVO PAVAROTTI: Pavarotti** London PAV 2001
4	4	71	**ANNIE'S SONG: Galway** National Philharmonic Orchestra (Gerhardt), RCA ARL 1 3061
5	17	32	**PACHELBEL: Kanon** Paillard Chamber Orchestra, RCA FRL 1-5468
6	13	10	**HANDEL: Ariodante** Baker, English Chamber Orchestra (Leppard), Philips 6769 025
7	3	19	**SONG OF THE SEASHORE: James Galway** RCA ARL 1-3534
8	19	92	**HITS FROM LINCOLN CENTER: Pavarotti** London OS 26577
9	5	10	**DEBUSSY: Images** London Symphony Orchestra (Previn), Angel Digital DS 37674
10	15	5	**BEETHOVEN: Fidelio** Chicago Symphony Orch & Chorus (Solti), London Digital LDR 10017
11	31	232	**JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano** Columbia M 33233
12	NEW ENTRY		**JAPANESE SONGS: James Galway** RCA ARL 3534
13	7	10	**BOLLING: Guitar & Jazz Concerto** Romero & Shearing, Angel Digital DS 37327
14	NEW ENTRY		**MOZART: The Symphonies Vol. III** Academy Of Ancient Music (Hogwood), L'Oiseau Lyre 016903
15	6	14	**THE GREATEST HITS OF 1721** Philharmonia Virtuosi (Kapp), Columbia M 35821
16	20	19	**STRAUSS: The Egyptian Helen** Jones, Kastu, Hendricks, Detroit Symphony Orchestra (Dorati), London OSA 13135
17	22	5	**BERLIOZ: Symphonie Fantastique** New York Philharmonic (Mehta), London Digital LDR 10013
18	24	5	**BRITTEN: Serenade For Tenor Horn And Strings, Les Illuminations,** Chicago Symphony (Giulini), DG 2531 199
19	8	32	**TCHAIKOVSKY: Violin Concerto** Perlman, Philadelphia Orchestra (Ormandy), Angel SZ 37640
20	9	10	**BARTOK: Piano Concertos** Pollini, DG 2530 901
21	25	14	**SWITCHED ON BRANDENBERG** Wendy Carlos, Columbia M2X35895
22	10	10	**MUSIC FROM KRAMER VS. KRAMER** Columbia M35873
23	12	32	**MUSIC OF TELEMANN: Galway** RCA ARL1 3488
24	14	23	**TCHAIKOVSKY: 1812 Overture** Cincinnati Orchestra (Kunzel), Telarc Digital 10041
25	21	27	**BRAHMS: Four Symphonies** Chicago Symphony (Solti), London CSA 2406
26	NEW ENTRY		**BEETHOVEN: Complete Symphonies** Vienna Philharmonic (Bernstein), DG 2740 216
27	16	10	**BERG & STRAVINSKY: Violin Concertos** Perlman, Boston Symphony Orchestra (Ozawa), DG 2531-110
28	18	5	**SUTHERLAND SINGS MOZART** The National Philharmonic Orchestra, London 26613
29	28	32	**BEETHOVEN: Symphonies 8 & 9** Berlin Philharmonic (Karajan), DG 2707 109
30	23	10	**DVORAK: Symphony No. 8** Chicago Symphony Orchestra (Giulini), DG 2531 046
31	NEW ENTRY		**STRAUSS: Four Last Songs** London Symphony Orchestra (Davis), Columbia M25140
32	26	23	**RAVEL: Bolero** Boston Symphony (Ozawa), DG 2530 475
33	27	62	**NEW YEAR'S IN VIENNA** Boskovsky, Vienna Philharmonic London Digital 10001-2
34	NEW ENTRY		**WAGNER: Siegfried Idyll** Marriner, Angel Digital DS37758
35	29	23	**BERG: Lulu** Orchestre de l'Opera de Paris (Boulez), DG 4711 024
36	33	106	**RAMPAL: Japanese Melodies for Flute & Harp** Rampal & Laskine Columbia M 34568
37	32	23	**ENCORES: Itzhak Perlman** Angel SZ 37560
38	30	19	**PUCCINI: Suor Angelica** Sutherland, Ludwig Buchanan, National Philharmonic Orchestra (Bonynge), London OSA 1173
39	34	79	**BOLLING: Suite For Violin & Jazz Piano** Zukerman/Hediguer, Columbia M 35128
40	35	10	**ARIA ALBUM: Frederica Von Stade** Philips 9500 716

ASCAP INVOLVED

Musical Theatre Rates N.Y. Boost

NEW YORK New projects for the musical theatre will be jointly developed here by the ASCAP Musical Theatre Workshop, the Dramatists Guild Development Program and the Musical Theatre Lahel

Under the umbrella tag of Musical Theatre Workshop and Development Program, the organizations will "pool resources and expertise to assist composers, lyricists and librettists in carrying a 'dream project' through the stages from its inception to its production "

Tuition free, the program gets underway Oct. 27 at ASCAP offices, where a series of workshops were hosted by ASCAP last season As in the latter series, composer Charles Strouse will conduct a three-hour workshop each Monday evening for 10 consecutive weeks.

Concurrently, the Dramatist Guild's Development Program will be in progress at its offices here on Wednesday evenings from 6 to 10 p m The faculty, which includes Guild president, composer Stephen Sondheim, among others, will attend the ASCAP projects at the Guild seminars

When the projects are ready, readings of scenes, acts or the entire work may he scheduled at the Musical Theatre Lah at its studio in the ANTA Theatre here The lahel is a joint project of the Stuart Ostrow Foundation and the Kennedy Center in Washington

Strouse notes the venture "marks the first time that three such groups are combining efforts to aggressively develop musical theatre in America," while Sondheim declares, "The importance of this program is that it recreates the professional theatre experience from beginning to end, starting with concept, proceeding through writing and concluding with the most significant and valuable process of all, rewriting, between performances in front of an audience. Very few young writers have the privilege of going through that particular kind of hell "

Composer and lyricists will be selected in advance by submitting a cassette of two songs and a current resume to Bernice Cohen, director of musical theatre activities, Musical Theatre Workshop and Development Program, ASCAP, One Lincoln Plaza, New York, N Y. 10023.

All entries must he received by Aug. 22 Applicants need not be members of either ASCAP or the Dramatists Guild.

Group Drafts Policy

By IS HOROWITZ

NEW YORK The National Music Council has formed a special committee to draft a policy statement on the illegal duplication of printed music and recordings for distribution to its 64 member organizations across the country

The statement, which will stress the morality of observing copyright restrictions and restate guidelines for fair use, will go to educational associations and performing institutions who belong to the council, some of whom may he inadvertent violators of copyright law

Composer/conductor Gunther Schuller, current president of the council, named Ed Cramer, president of Broadcast Music Inc., Arnold Broido, president of Theodore Presser, and Walter Wager, hoard member of the National Academy of Popular Music, to the drafting committee.

The National Music Council numbers among its member associations such industry groups as ASCAP, BMI, the Recording Industry Assn. of America, the American Federation of Musicians and the National Music Publishers Assn

BARRY BERGMAN

Soft Pop Music To Take Over, Says UA Publisher

NEW YORK It may be a cliche to "give people what they want," but that's just where the music industry is missing the boat

This overview is expressed by Barry Bergman, vice president of creative affairs at United Artists Music, who claims acts are being signed by the industry on an inner-directed motivation of "hipness and image," rather than a feel of the mass market and what the mass market now relates to "This is an attitude beyond economic conditions." Bergman adds

The executive, who joined United Artists Music late last year after a stint at Marks Music, says the "softening" trend of pop music will extend beyond the AM band to FM

"FM is quickly pumping up ratings with a hard rock sound, but it's scaring away adult listeners and will eventually have to soften its sounds in order to reach the markets advertisers are going after."

Bergman says the industry must he more involved in "hearing" acts on the basis of their song strength, rather than placing too much emphasis on "frantic live shows "

With a background that includes a role in the development of such groups as AC/DC and Meat Loaf, Bergman maintains that his company's policy is to nurture writer/artists with strong song identity, which he claims is the case with such recent signings of newcomers Rob Friedman and a group, Pictures.

And new talent doesn't scare Bergman away He points to more recent breakthroughs by such hit makers as Pat Benatar, Christopher Cross and the Pretenders

The sales of these acts plus those of such consistent sellers as Bob Seger and Billy Joel, among others, means to Bergman that recordings are selling as well as ever "It's just that the sales of 'Saturday Night Fever' and 'Grease' were exceptions beyond the norm and threw things out of whack "

Nashville NMPA

NEW YORK The board of directors of the National Music Publishers' Assn meets in Nashville Oct. 15 for discussions of current programs and problems To be held during Country Music Week, the meeting is expected to attract publishing executives from New York, Los Angeles, Atlanta and Nashville.

Goldwag Wins $3,000 Burkan Award

NEW YORK—Celia Goldwag, a 1979 graduate of Columbia Univ School of Law, is the national first prize winner in the 1979 Nathan Burkan Memorial Competition for outstanding law school essays on Copyright Law.

Goldwag, who receives $3,000 fur her paper, "Copyright Infringement And The First Amendment," is among five other winners, as well as one honorable mention. Total prize money was $9,500.

The winners were chosen hy a panel of judges consisting of Arlin M Adams, U.S. Court of Appeals for the Third Circuit, Amalya L Kearse of the U S Court of Appeals for the Second Circuit, and Patricia M Wald of the U.S Court of Appeals of the District of Columbia Circuit.

The national second prize of $2,000 went to Phyllis Amarnick a graduate of Harvard Law School, while three essayists tied for third prizes of $1,500 each They are Carol A. Ellington of the Harvard Law School, Jeffrey Lichowitz of the Univ of Pennsylvania Law School and John Craig Oxman of the Univ of Virginia Law School Tom R Camp, a graduate of Stanford Law School, received Honorable Mention

JOBETE N.Y. OFFICE DARK

NEW YORK Jobete Music has closed its offices in New York The Los Angeles-based publishing wing of Motown Records officially shuttered its quarters here July 3, affecting three members of the staff including Carl Griffin, chief of professional activities on the East Coast.

It's also understood that at least three other staffers have left the company on the West Coast, leaving the publisher with a total staff of about 11. This compares to a staff of about 30 last year.

As previously indicated, Jobete has been the focus of sale rumors over the past year, with the Entertainment Company, headed by Charles Koppelman and Martin Bandier, most prominently figuring in a buy situation

NMPA Officers Win New Terms

NEW YORK All officers of the National Music Publishers Assn have heen reelected to new terms, including president Leonard Feist. Feist has been the chief operating executive of NMPA since 1966

The NMPA board reelected include vice presidents Ralph Peer II, Wesley Rose, Mike Stewart, Sid Herman and Leon Brettler were voted new terms as treasurer and secretary, respectively. Also, Ernest Farmer was reelected assistant treasurer and Al Brackman was returned as assistant secretary.

Webb Composing 6 'Unicorn' Songs

LOS ANGELES Jimmy Webb, a winner of two Grammy Awards, will compose the music for "The Last Unicorn," an animated full-length motion picture heing produced by Rankin/Bass in association with Marble Arch Productions.

Webb's score will also he recorded as a soundtrack album scheduled to be released prior to the film's opening in late 1981. "The Last Unicorn" is Webb's first work on an animation project.

Ashford, Simpson Top ASCAP Derby

• *Continued from page 6*

EVERYONE'S A WINNER—Errol Brown (PRS), Finchley Music

FIRE—Bruce Springsteen, Bruce Springsteen Music

FIRECRACKER—Ricardo Williams Two Pepper Music

FOUND A CURE—Ashford & Simpson Nick O Val

THE GAMBLER—Don Schlitz Writer's Night Music

GLIDE—Nathaniel Phillips Bruca Smith Three Hundred Sixty

GOODNIGHT TONIGHT—Paul McCartney (PRS) MPL Communications

GOT TO BE REAL—David Paich Hudmar Publishing Co

THE GROOVELINE—Rod Tamperton (PRS) Tincabell Music Almo Music Corp

HALF THE WAY—Ralph Murphy Murfeezongs

HEART OF GLASS—Deborah Harry, Chris Steie Monster Island Rare Blue

HEART OF THE NIGHT—Paul Cotton Tarantula

HEARTACHE TONIGHT—Don Henley, Glenn Frey, Bob Seger, J D Souther Gear Music Red Cloud Cass County Ice Age Music

HOLD THE LINE—David Paich, Hudmar Publishing Co

HONESTY—Billy Joel April Music Impulsive Music

HOT BLOODED—Lou Gramm, Mick Jonas Somerset Music Evansongs

I JUST FALL IN LOVE AGAIN—Larry Herbstritt, Cotton Pickin' Songs

I JUST WANT TO BE—Larry Blackmon, Better Nights

I NEVER SAID I LOVE YOU—Archie Jordan, Hal David Chess Music Casa David Music

I WANNA BE WITH YOU—Ernest Isley, O Kelly Isley Ronald Isley Rudolph Isley, Chris Jasper, Marvin Isley, Bovina Music

I WANT TO LIVE—John Denver Cherry Lane

I WAS MADE FOR DANCIN'—Michael Lloyd, Michael's Music Scott Tone

I WILL SURVIVE—Dino Fekaris, Freddie Perren Perren Vibes

IF EVER I SEE YOU AGAIN—Joe Brooks Big Hill Music

IF YOU REMEMBER ME—Marvin Hamlisch Red Bullet

I'LL COME RUNNING—Livingston Taylor, Morgan Creek Songs of Bandier Koppelman

I'M EVERY WOMAN—Ashford & Simpson Nick O Val

I'M ON MY WAY—Mark Safan PinkFlower Music

I'M A SUCKER FOR YOUR LOVE—Rick James, Jobete Music

IT MUST BE LOVE—John Footman Spec O Lite Music

IT SEEMS TO HANG ON—Ashford & Simpson, Nick O Val

IT'S ALL THE WAY LIVE—Fred Laws, Spectrum VII

IT'S YOU THAT I NEED—Verdell Lenier Michael Stokes Skylower Music

JACK & JILL—Ray Parker Jr., Raydiola

JUST THE WAY YOU ARE—Billy Joel Impulsive/April

JUST WHEN I NEEDED YOU MOST—Randy Van Warmer, Fourth Floor

LADIES NIGHT—Meekaaeel Muhammad, Double F Music

LEAD ME ON—David Lasley Almo Music Corp

LET'S GO ALL THE WAY—Reginald Burke Free Delivery

LET'S START THE DANCE—Hamilton Bohannon, Bohannon Phase II, Intersong

THE LOGICAL SONG—Rick Davies, Roger Hodgson Almo Music Corp

LOVE IS LIKE OXYGEN—Andrew Scott Trevor Griffin Warner Bros

MacARTHUR PARK—Jim Webb Canopy Music

MAGNET & STEEL—Walter Egan Malody Deluxe Swell Sounds Seldak Music April Music

MAKE MY DREAM A REALITY—Paul Service Keith Crier G Q Publishing Co., Arista Music

MAKIN' IT—Dino Fekaris, Freddie Perren, Perren Vibes

MARY JANE—Rick James, Jobete Music

MISS YOU—Mick Jagger Keith Richards

MY LIFE—Billy Joel Impulsive/April

MY SHARONA—Burton Averre Doug Feiger Small Hill, Eighties Music

NO TELL LOVER—Lee Loughnane Peter Cetera Daniel Seraphine Corn Music Polish Prince, Street Sense

OOH, BABY BABY—Warren Moore William "Smokey" Robinson Jobete Music

POP MUZIK—Robin Scott (PRS), M Music

REUNITED—Freddie Perren Dino Fekaris, Perren Vibes

RISE—Andy Armer Randy Badazz Badazz Music, Almo Music Corp

ROCK WITH YOU—Rod Temperton (PRS), Almo Music

SAIL ON—Lionel Richie, Commodores Entertainment Publishing Jobete Music

SAY MAYBE—Neil Diamond, Stonebridge Music

SEND ONE YOUR LOVE—Stevie Wonder, Black Bull Jobete Music

SEPTEMBER—Maurice White, Al McKay Steelchest Saggifire Music

SHADOWS IN THE MOONLIGHT—Rory Bourke Charlie Black Chappell & Co

SHAKE YOUR GROOVE THING—Freddie Perren, Dino Fekaris Perren Vibes

SHARING THE NIGHT TOGETHER—Ed Struzick Shoals Music Mill

SHE BELIEVES IN ME—Steve Gibb Angel Wing

SHE'S ALWAYS A WOMAN—Billy Joel, Impulsive/April

SHIPS—Ian Hunter Ian Hunter Music April Music

SINCE I DON'T HAVE YOU—Joseph Rock Joseph Verscharen, Joseph Taylor Janet Vogel Walter Lester Lennie Martin James Baumont

SO GOOD, SO RIGHT—Brenda Russell Almo Music Corp Rutland Road Music

SONGBIRD—Steve Nelson, Intersong

STAND BY—Marvin Yancy Jay's Enterprises, Chappell & Co

STAY—Chaka Khan MCA Music

STILL—Lionel Richie Commodores Ent., Jobete Music

STILL THE SAME—Bob Seger Gear Music

STUFF LIKE THAT—Ashford & Simpson, Steve Gadd, Ralph McDonald Eric Gale Richard Tee, Quincy Jones, Nick O Val Yellow Brick Road

SULTANS OF SWING—Mark Knopfler (PRS) Almo Music Corp

SUMMER NIGHTS—Jim Jacobs, Warren Casey, Edwin H Morris

SWEETLIFE—Susan Collins Chappell & Co

TAKE A CHANCE ON ME—Bjorn Ulvaeus (STIM) Benny Anderson (STIM) Artwork Music

TAKE THE LONG WAY HOME—Rick Davies, Roger Hodgson (PRS) Almo Music Corp

TAKE ME I'M YOURS—Michael Henderson, Electrocord

TAKE ME TO THE NEXT PHASE—Ernest Isley, Marvin Isley, O Kelly Isley, Rudolph Isley Ronald Isley Chris Jasper Bovina Music

THERE'LL NEVER BE—Robert DeBarge, Jobete Music

THIS IS LOVE—Madaline Sunshine Robert Tepper, Camerica

THIS MOMENT IN TIME—Alan Bernstein Richard Adams Silver Blue

THREE TIMES A LADY—Lionel Ritchie Commodores Entertainment Jobete Music

TOOK THE LAST TRAIN—David Gates Kipahulu Music

WHAT A FOOL BELIEVES—Kenny Loggins Michael McDonald Milk Money Music Snug Music

WHAT'S ON YOUR MIND—John Denver, Cherry Lane

WHENEVER I CALL YOU FRIEND—Kenny Loggins, Milk Money

WHERE WERE YOU WHEN I WAS FALLING IN LOVE—Jeff Silbar, Sam Lorber Bobby Goldsboro Music

WHY LEAVE US ALONE NOW—Ron Banks Raymond Johnson, Tony Green, At Home Music Baby Dump Productions

YOU AND I—Rick James Jobete Music

YOU BELONG TO ME—Carly Simon Michael McDonald C'est Music Snug Music

YOU CAN'T CHANGE THAT—Ray Parker Jr Raydiola

YOU DECORATED MY LIFE—Bob Morrison, Debbie Hupp Music City Music

YOU DON'T BRING ME FLOWERS—Neil Diamond, Marilyn Bergman Alan Bergman Stonebridge Music, Threesome Music

YOU GOT IT—Jerry Ragavoy, Linda Laurie Society Hill Music Brooklyn Music

YOU NEEDED ME—Randy Goodrum Chappell & Co., Ironside Music

YOU TAKE MY BREATH AWAY—Steven Lawrence, Bruce Hart Laughing Willow

YOU'RE ALL I NEED TO GET BY—Ashford & Simpson, Jobete Music

YOU'RE THE LOVE—David Batteau, David Battaau Music

YOU'RE ONLY LONELY—J D Souther Ice Age Music

YOU'RE A PART OF ME—Kim Carnes, Brown Shoes Music

Donna To ASCAP

LOS ANGELES—Donna Summer has signed with ASCAP as a writer and publisher. Her publishing firm is Summer Night Music Among the hits she has cowritten are "On The Radio," "Bad Girls," "Dim All The Lights," "I Feel Love," and "Love To Love You Baby."

Old & New Artists & Songs Spark Festival

• *Continued from page 28*

to Bolill dynamically speaking and didn't offer much beyond his hit on Columbia He was backed by the John Lee Gerry Brown band which featured gaitarist Rodney Jones

ARNOLD JAY SMITH

BEAVER HARRIS
DON PULLEN
ABDULLAH IBRAHIM
JAMES BLOOD ULMER
Town Hall

Opening act, the Beaver Harris Don Pullen 360 Degree Masic Experience set the pace for this tripartrie offermg The pulse was African and the remaining two groaps were similarly m clined

Drummer Harris and pianist Pallen have fashioned a groap which includes a steel dram giving some of their tanes a decidedly Carib bean feelmg at times Pallen whose experience with Charles Mingus first drew attention to him, moved easily in and out of the chord changes bringing sense to what can be cacophonoas ele ments of avant garde music

The group as a whole revolves around the rhythmic patterns set down by Harris He builds from the simple to the complex as each masi cian enters Tenor saxophonist Ricky Ford and baritone saxophonist Hamlet Bliaett shared an a cappella moment in daet jast before an African calypso tempo developed As the woodwmds slipped into a light dishaimonic moment the calypso melody relarned dramalically sweet

The African mode continaed with Abdallah Ibrahim (Dollar Brand), wkn plays piano and sopranmo sax He sang a hauntingly poignant prayer which was the highlight of his set Carlos Ward was prominently featured on saxophones

James Blood Ulmer's karmelodic approach to his masic as learned at the hand of his former employer Ornette Coleman, seemed to rush his set In thosa brief moments, however, Ulmer gave a clear pictare of what he had to say musi-cally The alto saxophonist Oliver Lake was the featared soloist

ARNOLD JAY SMITH

BRUBECR & CARMEN
Carnegie Hall

The teaming of Dave Brabeck and his qaartet and Carmen McRae and her trio at Carnegie Hall resulted in a tight, fast paced diversified and highly entertaining evening of entertainment, which was well worth the $12 50 top price ticket

Billboard SPECIAL SURVEY For Week Ending 7/19/80

Billboard® Best Selling Jazz LPs™

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	4	THIS TIME Al Jarreau, Warner Bros. BSK 3434	26	18	27	HIROSHIMA Hiroshima, Arista AB 4252
2	2	17	SPYRO GYRA Catching The Sun, MCA MCA 5108	27	27	37	ONE ON ONE Bob James & Earl Klugh Columbia/Tappan Zee FC 36241
3	3	10	WIZARD ISLAND Jeff Lorber Fusion, Arista AL 9516	28	26	20	1980 Gil Scott Heron & Brian Jackson Arista AL 9514
4	4	21	HIDEAWAY David Sanborn Warner Bros. BSK 3379	29	28	14	NUDE ANTS Keith Jarrett, ECM ECM 1 1164 (Warner Bros.)
5	5	6	ROCKS, PEBBLES AND SAND Stanley Clarke, Epic JE 36506	30	37	3	DREGS OF THE EARTH Dixie Dregs, Arista AL 9528
6	23	2	RHAPSODY AND BLUES Crusaders, MCA MCA 5124	31	41	3	DO THEY HURT Brand X, Passport PB 9845 (Jem)
7	29	2	H Bob James, Tappan Zee/Columbia JC 36422	32	33	12	KITTYHAWK Kittyhawk, EMI/America SW 17029
8	8	10	ONE BAD HABIT Michael Franks, Warner Bros. BSK 3427	33	32	12	NOW APPEARING AT OLE MISS B.B. King, MCA MCA 2 8016
9	7	8	A BRAZILIAN LOVE AFFAIR George Duke, Epic JE 36483	34	30	7	AMTRAK BLUES Alberta Hunter, Columbia JC 36430
10	6	14	MONSTER Herbie Hancock, Columbia JC 36415	35	NEW ENTRY		NATURAL INGREDIENTS Richard Tee, Tappan Zee/Columbia JC 36380
11	12	3	SPLENDIDO HOTEL Al DiMeola, Columbia C2X 36270	36	31	16	LIVE AT THE PUBLIC THEATER Heath Brothers, Columbia JC 36193
12	9	10	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013	37	34	8	NIGHT RIDER Count Basie & Oscar Peterson, Pablo 2310 843 (RCA)
13	10	20	SKYLARKIN' Grover Washington Jr. Motown M7 933R1	38	NEW ENTRY		LOVE APPROACH Tom Browne, Arista/GRP 5008
14	13	18	YOU'LL NEVER KNOW Rodney Franklin Columbia NJC 36122	39	38	68	MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)
15	22	4	NOW WE MAY BEGIN Randy Crawford Warner Bros. BSK 3421	40	40	34	AMERICAN GARAGE Pat Metheny Group, ECM ECM 1 1155 (Warner Bros.)
16	11	14	DREAM COME TRUE Earl Klugh, United Artists LT 1026	41	39	6	CABLES' VISION George Cables Contemporary 14001
17	17	6	DETENTE Brecker Brothers, Arista AB 4272	42	42	8	BARTZ Gary Bartz, Arista AB 4263
18	16	22	EVERY GENERATION Ronnie Laws United Artists LT 1001	43	43	13	LOVE IS THE ANSWER Lonnie Liston Smith Columbia JC 36373
19	15	6	HORIZON McCoy Tyner, Milestone M 9094 (Fantasy)	44	44	13	CRAWFISH FIESTA Professor Longhair, Alligator 4718
20	24	5	INFLATION Stanley Turrentine, Elektra 6E 269	45	36	3	SOCIAL CALL Betty Carter, Columbia JC 36425
21	20	8	LIVE FROM NEW YORK Stuff, Warner Bros. BSK 3417	46	49	2	NITE RIDE Don Segal, John Klemmer, Lee Ritenour, Inner City IC 1046
22	14	11	TAP STEP Chick Corea, Warner Bros. BSK 3425	47	35	20	A PERFECT MATCH Ella & Basie, Pablo D2312110 (RCA)
23	19	38	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	48	47	9	UN POCO LOCO Bobby Hutcherson, Columbia FC 36402
24	21	9	SKAGLY Freddie Hubbard, Columbia FC 36418	49	46	16	NOMAD Chico Hamilton, Elektra 6E 257
25	25	22	FUN AND GAMES Chuck Mangione, A&M SP 3715	50	48	4	THURSDAY NIGHT AT THE VILLAGE VANGUARD Art Pepper, Contemporary 7642

© Copyright 1980, Billboard Publications Inc. No part of this publication may be reproduced stored in a retrieval system or transmitted in any form or by any means electronic mechanical photocopying recording, or otherwise, without the prior written permission of the publisher

Billboard photos by Festival Productions

Something Special: Octogenarian Sippie Wallace, still active on the blues circuit, holds a special fascination for the youngster beside her during her appearance at a Newport blues concert.

Star of the Brubeck segment of the show (and indeed the entire concert) was French jazz violinist Dedier Lockwood Lockwood is an doabtedly one of the more talented and highly entertaming young masicians to appear on the jazz scene in recent times

When he first appears onstage he looks de ceptively young, shy and unsure of himsell, but when he puts bow to fiddle a transformation takes place that is startling in its impact As he plays Lockwood is innovative and intense He throws himself into his performance, and is oblivious of everything hat his fiddle and bow antil his performance ends

A protege of Brabeck, Lockwood's perform ance included the ever popular standard "Take Five" and "September Song"

The Brabeck Quartet today still offers its fans cool, laidback jazz with Brabeck on piano, son Chris Brubeck on bass, Randy Lanes on drams and Gerry Gergali on tenor saxophone

Carmen McRae is a polished entertainer, so phisticated and stylish Her program features a repertoire of songs which includes material from the grand old masters of jazz, to today's chart riding pop entertamers For this performance she selected works by Carole Bayer Sager, for whom she confesses to having a great admiia tion, Al Jarrean, Stevie Wonder and Michael Franks among others

Her songs which featured a number of selec tions from her LP, "Home Again," on Baddah in cluded "Where Were You When I Needed You," "What Woald I Be Withoat You," "I'm Coming Home Again," "I'd Rather Leave While I'm In Love," "Underneath The Apple Tree," "Come In From The Rain," "Sweet Tomorrow Morning," and a couple of old standards including "Old Black Magic" and "Don't Get Around Much Any more"

RADCLIFFE JOE

CELEBRATION OF SWING
Roseland Ballroom

It might have been 40 years ago at the "Home Of Happy Feet" the long demolished Savoy Ballroom where bands used to battle for dancer's approval

The clear winner at this newest battle was Panama Francis and his Savoy Sultans the group which opened the evening swang like a well oiled gate

Lionel Hampton's band which closed out the evening was very good particalarly ander the driving drumming of Frankie Danlop It was just that the Francis anrl was better

There were a lot of good soloists in the Francis band, particnlarly tenor saxist George Kelly And there was an effective blues singer along too Julia Steele

Hampton was his usual entertaining self playing mostly vibes and urging the crowd along through such Hampton war horses as "Hey Ba Ba Re Bop"

Proceedings were diverted for a time while Hampton sang "Happy Birthday" to Festival chief George Wein's lawyer Eliot Hoffman who sat in on vibes for a namber Wein sat in briefly on piano and organ

DOUG HALL

HERBIE HANCOCR & FRIENDS
Avery Fisher Hall

Electronic expert Hancock with his maltiple keyboards may have put on one of the flashiest concerts of the Festival It was also one of the poorest attended Hall empty for the 7 30 p m show, the 11 30 show was attended by not much more than a handful of people

While it didn't have the flash of Hancock the Arthar Blythe Quartet, which opened the show, provided some particularly thoaghtfal jazz A major factor in this groap was pianist John Hicks who offered an interesting contrast to the pian-istics that were later to come from Hancock

Bryant's Blues: Beulah Bryant, one of the grand dames of American blues, sings and shakes her tambourine during her appearance at the "Blues Is A Woman" show

Blythe on alto sax appropriately reached back for some Charlie Parker licks, including lines from "Parker's Mood"

Hancock working with a seatet he called the Monsters, was surronnded by keyboards inclad ing one he had strapped over his shoalder like a gaitar He too remembered some roots of his own as he worked in a few licks from "Water melon Man" in one number

DOUG HALL

SARAH VAUGHAN
Carnegie Hall

The mere mention of the name Vaaghan can move lovers of popalar masic to orgasms of delight And it is small wonder Vaaghan is a consummate artist with an extraordinarily crea tive and versatile voice She is the songwriter's dream singer Her phrasing is meticnloas She carts her velvety voice around each word and ca resses it lovingly before relinquishing it reluctantly to its successor

Vaaghan's concert spanned the spectrnm of pop, blaes, jazz, ballads, traditionals and rock Her choice of songwriters ranged from the late Erroll Garner and Stephen Sondheim to Billy Strayhorn and Jon Lucien

Backed by her trio featarmg Butch Lacey on piano Andy Simpkins on bass and Harold Jones on drums, she took her adoring audience through two honrs of such diversified musical fare as, "Gingi," "East Of The Sun," "Sophis ticated Lady," "Lullaby Of Broadway," "Lush Life," "I've Got The World On A String," "On A Clear Day," "The Man I Love," "There Will Never Be Another You," "Summertime," "I Remember April," "Misty," "If You Could See Me Now," "Cherokee," "Send In The Clowns," the old Bil lie Holiday standard, "Lover Man" and the idea listic "Picture A World," from the "Sesame Street" television series

RADCLIFFE JOE

MITCHELL FORMAN
MARTIAL SOLAL
Carnegie Recital Hall

This was easily the most excitmg of the solo recitals Mitchell Forman, new to most listeners, has been playing piano with Gerry Mulligan's band and small groups He moved to Stan Getz's combo as of July 6

Formaa's parformanca of his own composi tions in this recital was in the Keith Jarrett fash ion, and it got to be a bit much Here's a man with excellent techniqae, articalate execution and a fount of ideas, who should temper and hone himself into an identifiable entity of his own

On the same program and doubling the usual one hour's length of the recitals was French pianist Martial Solal His impressionistic approach to jazz piano has been called angular He comes at you from angles least expected of ten making the titles of his tanes a guessing game becaase the chords he chooses are no where to be found in the normal course of the tunes

He is Art Tatum in runs with some Bud Powell and Lennie Tristano thrown in In the true es sence of jazz, he is never the same person twice.

Where Forman was deliberate, Solal was more improvisational, where Forman was flaw less, Solal approximated Where Forman played musical anfamiliar compositions in a familiar fashion, Solal played musical friends such as El lington, Monk Waller and standards in a man ner that made the contrasts stark and intellec tually stimulating

ARNOLD JAY SMITH

TOSHIKO AKIYOSHI & FRIENDS
Carnegie Hall

Pianist Toshiko numbered among her friends for this concert Dizzy Gillespie, Phil Woods, George Duvivier, Curtis Fuller and Jack DeJoh nette, but the best friend she had was husband Lew Tabackin

Tabacken stole the show with his big com manding solos on his tenor sax Whether with the small group of allstars that played the first half of the concert or with the Akiyoshi Taback in band that dominated the second half of the program, Tabacken stood out With the big band his dexterous flute work was also impressive

Gillespie was in exceptionally fine form for the all star group as he played tasteful trumpet with some effectively scorching passages, some thing you don't nsually hear from Gillespie these days

If there was a disappointment for the evening it was Toshiko's piano Perhaps in deference to the National Public Radio live broadcast it was not properly miked for the hall On top of this her playing at times seemed tentative

But the 16 piece band was impressive Play ing all originals from the pen of Toshiko, many for the first time there were aniqae musical fla vorings and voicings that included, for example, three flutes, a clarinet and a bass clarinet

DOUG HALL

"THE BLUES IS A WOMAN"
Avery Fisher Hall

Like the highly saccessfal "Black Broadway" show last year, George Wein and Rosetta Reitz's tribute to women who helped make the blues fa mous was another festival coup d'etat for the show's producer

The show featared the classic blues of Bessie

(Continued on page 77)

MCA's Midline Adds 23 Titles

LOS ANGELES—MCA is adding 23 new titles to its midline series, including product by Cher, Rufus, Conway Twitty, Loretta Lynn, New Riders of the Purple Sage, Chico Hamilton, John Wesley Ryles, Roger Williams, Bill and James Monroe, Narvel Felts, Freddy Fender, Roy Haynes, Al Hudson & the Soul Partners, Barbara Mandrell and Tommy Overstreet.

The series, launched more than two years ago, has brought in $28 million todate, according to MCA Distributing Corp. The firm claims that the series has produced increased revenues amounting to five or six times the sales of these same LPs at the normal catalog price.

MCA doesn't have suggested list prices on its midline product, though retailers generally price it between $2.99 and $3.99. Artists in the series take a 50% royalty reduction on the former $6.98 list titles. The series is distinct from MCA's $5.98 Platinum Plus line.

Corea And Burton Score In Poland

WARSAW—A four-hour dash from Warsaw Airport to the Silesian town of Zabrze did not prevent top jazzmen Chick Corea and Gary Burton from turning in what Polish critics are calling the performance of the year recently.

The single concert in Zabrze's 2,000-seat hall was completely sold-out. Organizer Pagart—the Polish artist agency—bused in a group of leading music writers from Warsaw, and Polish television made a 40-minute film of the event directed by jazz film specialist Andrzej Wasylewski.

Both musicians, who were snatching a break between London shows, were given prolonged standing ovations. Burton has been to Poland before, for the 1971 Jazz Jamboree Festival, but Corea was making his first ever visit to the country.

Yugoslavian Festival Postponed Until Fall

LJUBLJANA—Yugoslavia's premier jazz event, the Ljubljana Jazz Festival, has been postponed from its usual June dates to later in the year, probably September.

Promoters the Ljubljana Jazz Society have mentioned September 11-14 as likely new dates, and they promise the delay will mean an even higher quality of perfomers on the program than usual.

In the meantime, jazz fans here are looking forward to the Rock-Blues-Jazz Festival to be held at Zagreb for the first time, organized by the Newport Jazz Festival in the town's Dom Sportova Hall.

The lineup of artists includes B.B. King, Stanley Clarke, Gato Barbieri and the Cannonball Adderley Brotherhood.

Price Rite Closes

NEW YORK—Price Rite, five-year-old one-stop/exporter here, closed operations June 20, according to president Larry Sonin. Sonin cited "irreconcilable differences" with stockholders. "It'll be a normal liquidation and I expect no problems with creditors," Sonin adds. Price Rite's main offices are at 1245 Austin Blvd. in Island Park, N.Y.

All Types Of Jazz Heard At Newport Fest

• *Continued from page 76*

Smith, Ma Rainey, Ida Cox, Alberta Hunter, Lil Armstrong, Lillian Hardin, Lovie Austin and Ethel Waters.

To sing their songs which ranged from the whimsical to the defiant, Wein assembled a rare collection of female blues entertainers. Among them were the 82 year old Sippie Wallace, who can still shake a leg and belt a song with the excitement and entertainment of someone half her age; Adelaide Hall, whose career is enjoying another burst of popularity since her appearance in "Black Broadway" last year; Beulah Bryant; Big Mama Thornton, who has lost none of her fire even though she has been partially incapacitated by an automobile accident; Linda Hopkins; Nell Carter; Koko Taylor and Her Blues Machine; and the blues piano of Sharon Freeman.

They were supported by the Classic Jazz Band under the direction of Dick Hyman, with Doc Cheatham, Kenny Davern, Vic Dickenson, Panama Francis and Bill Pemberton. Additional musical support was provided by Jay McShann, accompanying Beulah Bryant and Big Mama Thornton on the piano, and Little Brother Montgomery, also on piano, as support for Sippie Wallace.

The repertoire of tunes, drawn mainly from the 1920s when the blues were in their heyday, included such classics as "Sugar," "St. Louis Blues," "Don't Worry About Me," "I Can't Give You Anything But Love," "Young Woman's Blues," "Dirty No Gooder's Blues," "Safety Mama," Sippie Wallace risque "You Gotta Know How," "Hard Boiled Mama," "Jelly Roll," "Trust No Man," "Wild Women Don't Get The Blues," "Struttin With Some Barbecue," "You Can Have My Husband, But Please Don't Mess With My Man," and the more recent "Hound Dog," "Fever" and "Watermelon Man." **RADCLIFFE JOE**

STAN & DEXTER
Carnegie Hall

Dividing a concert down the middle between tenor men Dexter Gordon and Stan Getz provided a stark contrast in which Getz shone against Gordon's mediocre performance.

Gordon, who opened the almost 2½ hour concert, acted strangely and played unevenly. He made exaggerated movements with his hands and introduced the numbers in overly slow pronouncements that includes much of the song's lyrics as well as the title.

He was not at his best and the dazzling work of Getz that followed underscored that Gordon, at his best or not, has not really grown that much in the more than 30 years he's been at the saxophone. He played some nice ballads, but he also hacked his way through a tired "Blues Up And Down."

Getz, by contrast, was in top form, playing as near to perfect as the sax can be played. Getz soared mightily through Wayne Shorter's old "Lester Left Town," making it a brand new piece and several selections written by members of his talented quintet. Getz switched to soprano sax for a few numbers and showed off the acoustics of Carnegie and his ability to project by playing "Lush Life" without a mike. **DOUG HALL**

EDDIE HEYWOOD
Carnegie Recital Hall

Heywood offered few surprises in his soldout program. Relying heavily on evergreens the set ran a trim 50 minutes and was calculated to stir up memories for this generally older audience.

Heywood has dropped in and out of the public eye sporadically since the 1930s when he first came to prominence. His hit version of "Canadian Sunset" marked his comeback in the 1950s, and it still worked magic when performed for his fans at this festival.

Also included in his baker's dozen of mainstream material were "Begin The Beguine," "Summertime" (with its impending storm feeling), a rhapsodic treatment of "My Funny Valentine," and a new improved version of "Feelings," with the sappy excess of the original undercut by his midtempo bluesy approach.

Playing the debonair piano man to the hilt, Heywood used all the devices that please the MOR ear—midtempo boogie, rich embellishments on the ballads, note tichlings and the classic Nat Cole style glances.

BOB REIDINGER JR.

CHICK COREA
GERRY MULLIGAN
Avery Fisher Hall

The touted "Chick Corea Meets Gerry Mulligan" affair did not happen. While the two played separate sets, they never met onstage.

Mulligan, playing baritone sax in front of a sparkling edition of his Concert Jazz Band, moved to soprano sax on some new arrangements of recent tunes and presented two new ones as well. "Forty Second And Broadway" was a television sounding piece on which the audience could picture a tough New York private detective on his rounds. "Round About Sundown" was a beautifully written piece conceived for flugelhorn lead over three trombones and two alto saxes. With the leader on piano, the piece was fluidity personified.

The band was on fire with fine solo efforts by Gary Keller, tenor sax; Keith O'Quinn, trombone, and Barry Reis, trumpet. Mitchell Forman did good solo work on piano.

The Corea set left much to be desired. The keyboard whiz perfunctorily ran through some tunes including an interesting approach to the standard "Come Rain Or Come Shine" featuring vocalist Gayle Moran. Moran lands on half and quarter tones too frequently for it to be intentional.

One thing may be said for Corea: he makes more sense of electronic keyboards than anyone else doing it. **ARNOLD JAY SMITH**

JIMMY ROWLES
Carnegie Recital Hall

Rowles set a wistful, introspective tone for his soldout piano recital.

The 70 minute set steered clear of the familiar, and with no titles being announced, the effect was mildly unsettling for those who need a handle. Still, Porter esque touches and hints of Gershwin cropped up now and then, like old, albeit disguised friends.

Rowles also avoided the obvious in shaping his 12 songs. His choice of delicately placed substitute chords turned ballads into uniquely bittersweet expressions, as did his loping rhythmic restraint on midtempo material.

Recognizable among the unsung offerings were "Don't Blame Me" and a curious inspection of "Jitterbug Waltz" where the melody waltzed blithely around the goose step rhythms of the left hand. Rowles capped off the program with a gritty vocal on "Don't Quit Now," its wry humor tickling more than a few fancies.

BOB RIEDINGER JR

MAX ROACH
McCOY TYNER
Carnegie Hall

After too many Tyner sound alikes at the Festival, it was a pleasure to hear the real McCoy. The ultimate percussive pianists brought with him violinist John Blake and reedman Joe Ford to share the solo space with him.

When the group swung into the familiar "Moment's Notice," one suddenly realized how much pianists owe to Art Tatum. Tyner played arpeggiated runs in the manner of that late great pianist. With the added element of power, Tyner makes himself the man to beat in that style. Blake contributed the tune "Mother Land" to the repertoire of the evening.

Max Roach's set was sparked by three a cappella offerings by the master drummer. He made jocular references about harmony and melody, but both of those elements were evident in his playing.

"July 4, 1980" opened his part of the program and was the longest of the three. The second, "The Drum Also Waltzes," had an underlying "boom chick" motif played on bass drum and foot cymbal. It was first heard at the near legendary concert given last winter with Cecil Taylor. The final drum piece was an encore on foot cymbal only. With its dedication to "Papa" Jo Jones, Roach played this on the White House lawn in June 1978.

As for his group, the warmth of trumpeter Cecil Bridgewater was sharply contrasted with the efficient but cold Odean Pope on tenor sax. Calvin Hill rounded out the group on bass.

ARNOLD JAY SMITH

JAZZ LATINO
Avery Fisher Hall

The Latin jazzers didn't burn the roof off, but the show had enough fire and sass to justify its continued inclusion in the Festival lineup.

In the first of two programs, both Eddie Palmieri and Tito Puente and their bands served up formidable half hour sets, though the bright crisp attack of Puente's large orchestra on its four selections had an edge over the getsier earthiness in Palmieri's two extended jams.

Mongo Santamaria's six piece Afro Cuban band proved to be the crowd's favorite, however. Santamaria opened the second half of the program with a 55 minute set of the most potent (and equitable) fusion of jazz and Latin/Cuban rhythms in music today.

Backed by a versatile band that included reeds, trumpet and percussion, the pioneer Afro Cuban conga player led the way through six tunes, including "Sofrito" and "Afro Blue."

Special guest Dizzy Gillespie added to the excitement, of course, joining Santamaria for the last 10 minutes of the 55 minute set.

The much anticipated jam session teamed Gillespie, Santamaria, and his band, along with Palmieri, Puente, and Puente's guest conga master Patato Valdez. The 20 minutes jam found just the right combination of musicianship and showmanship. **BOB RIEDINGER JR**

TRIBUTE TO EDDIE JEFFERSON
Carnegie Hall

The tribute to the vocalist composer, Eddie Jefferson, who was murdered in Detroit more than a year ago, was more of a religious observance than a concert. There was much love being passed between artists and audience in this, the best of the major concert offerings of the Festival.

With host Jon Hendricks setting the mood with a rhyming history of vocalese, the art of writing and singing lyrics to improvised solos, a flow of musicians paraded before the soldout house: James Moody, Dizzy Gillespie, Richie Cole, Ben Sidran, Manhattan Transfer, the Hendricks Family and tap dancer Sandman Sims.

Hendricks offered some inventions from his Lambert, Hendricks and Ross bag and, aside from a concluding excellent Manhattan Transfer set, nothing else was as it seemed.

Individual members of Manhattan Transfer showed their talents: Janis Siegel sang "Moody's Mood For Love," Jefferson's most enduring lyric, with saxophonist James Moody, for whose solo it was named. Allen Paul offered "The Common Touch" with Eddie's personal alto saxophonist, Richie Cole. Cheryl Bentyne intoned "Parker's Mood" and Tim Hauser did "Confirmation."

Gillespie's contribution was vocal on a specially written version of "Oo Papa Da" for big band. All of the instruments were voices.

The second half, with singer pianist Sidran and Cole coleading a small combo and Sims dancing an overdone routine, coasted to its inevitable conclusion with the love for Jefferson intact. **ARNOLD JAY SMITH**

ROBERT KRAFT
CARLA BLEY
Town Hall

Kraft is a talented pianist backed by an equally talented quartet featuring Chris Parker, drums; Michael Forman, acoustic and electric bass; John Harrington, guitar; and Ross Levinson, violin.

Kraft plays and sings sophisticated and clear melodies. His music is diverse, sounding like rock'n'roll of the 1960s on one tune and like traditional French saloon music on another, as is evidenced in the affect he creates when he teams with violinist Levinson for "Metropolitan Serenade."

Kraft's best offering was "Carnegie Woogie." When festival producer George Wein put the schedule together for this year's show, Kraft was billed to play Carnegie Hall. He wrote "Carnegie Woogie" for the occasion. Later his venue was changed to the Town Hall, but rather than retitle the song, Kraft decided to keep the original title and dedicate the piece to the festival. It brought the house down.

Sharing the stage was Carla Bley, no stranger to jazz and the avant garde. Her music is different from Kraft's. Bley was featured at Newport in the new music presentation 15 years ago, and it is a tribute to her that she has been in the forefront of the jazz evolution ever since.

Bley, backed by a large ensemble, began her set with "Reactionary Tango," a piece in three movements. Unfortunately the opening was marred by technical difficulties. "Reactionary Tango" is stirring. It is reminiscent of the tangos of the past but carries Bley's progressive signature.

Bley's own compositions, "Copyright Royalties," "Boo To You, Too," and "Can't Get My Motor Started," create an entire tapestry of sound. They don't all make harmonic sense, but they are all arresting. She conducts some, sings others, plays the piano a little and is full of irreverence and good humor. **GEORGINA CHALLIS**

OREGON
PAUL WINTER CONSORT
Carnegie Hall

A pleasantly surprising conclusion to the Festival's Carnegie Hall presentations was offered by the Winter Consort. With the aid of whale songs and timber wolf calls, Winter fashioned an altogether friendly gathering of musicians which included oboe, English horn, cello, six and 12 string guitars, piano, soprano and alto sax and Brazilian drums and tympani.

Tapes of the whales' songs and wolves' calls were played over the sound system (the same system which had failed on too many other occasions during the Festival) while the other performers onstage accompanied them, and improvised, after them. The moments were touching, ingenious and improvisational in their annotations.

The new Winter Consort with the unusual instrumentation is colorful and inventive. The percussionist had suspended Brazilian marching drums of varying sizes above his head which contrasted in timbre and tone with the four tympani in front of him.

Also on the program was the group Oregon which played a lyrical set and sat in with its former boss, Winter, on one number concluding each half. **ARNOLD JAY SMITH**

THE NEW MUSIC REMEMBERS
THE OLD MASTER—DUKE ELLINGTON
Town Hall

This was a remarkable marriage of jazz eras. Codirectors Muhal Richard Abrams, Julius Hemphill, Leroy Jenkins and Oliver Lake each arranged an Ellington classic for a 14 piece band, with the different approaches offering yet another interesting facet to this two hour rarity.

The most similar arrangements came up, not surprisingly, between colleagues Oliver Lake ("In A Sentimental Mood") and Julius Hemphill ("I Got It Bad"), who represent 50% of the World Saxophone Quartet. Weighted in favor of the "new music" their turbulent performances shared the opening half. Unfortunately, one felt the warmth of Ellington being suppressed, and the ensemble sound was muddy.

It was the second half that radiated brilliantly with the more familiar Ellington sound. Jenkins ("I Let A Song Go Out Of My Heart"—with a humorously blowsy reading), and Abrams (a sophisticated and polished "Melancholia" plus original material) each gave the band a distinctive identity, and modernized the material with new song structures, unexpected rhythmic shifts, and updated voicings.

Soloists came out of the woodwork. Trumpeter Frank Gordon and saxists Marty Ehrlich and Richy Ford turned out consistently polished solos. And trombonist Ray Anderson blasted an extended, unaccompanied solo that proved to be the evening's peak. **BOB RIEDINGER JR.**

WORLD SAXOPHONE QUARTET
ARCHIE SHEPP
Town Hall

The appearance by the World Saxophone Quartet lacked some of the spark and much of the fun that made its 1979 Newport debut so memorable, but the concept is still a fascinating proposition and well worth hearing.

The hall was near 75% capacity and the crowd enthusiastic as sax masters Oliver Lake, Julius Hemphill, David Murray and Hamiet Bluiett gave an impressive tour of sax ensemble textures and self generated rhythms, also making infrequent but effective use of flutes and a bass clarinet.

The 55 minute set was not without flaws. While some of the ensemble improvising worked, a noticeable amount went meandering down dead end paths.

Also Hemphill and Bluiett were an inventive pairing in one instance and strong guiding forces in several tree form sections, but Murray and Lake generally fared with less inspiration. Still, irresistibly written sections took the edge off the excesses.

Saxophonist Archie Shepp followed with an erratic hour long performance. Lacking the necessary sensitivity, he should have avoided the ballads, particularly "Lush Life" with its distressing female vocal addition.

Shepp's strength emerged in the uptempo pieces, such as Coltrane's "Giant Steps," where he and drummer Charlie Persip pushed each other into an ecstatic cooker. Undoubtedly, Persip was one of the set's saving graces. Also deserving mention is Terry Jenoure, whose vocals and violin graced a highlight tune.

BOB RIEDINGER JR.

Billboard's® Top Album Picks™

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

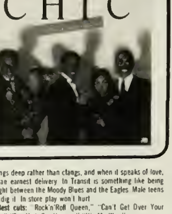
Billboard SPECIAL SURVEY For Week Ending 7/19/80

Number of LPs reviewed this week **39** Last week **47**

Spotlight

CHIC—Real People, Atlantic SD16016. Prodeced by Nile Rodgers, Bernard Edwards. Having estabirshed an rdeetifiable Chic soend—thal spare, spacious instrumen talion, the clipped and rdty vocals—Edwards and Rodg eis clearly teel confident enough lo experiment on this, the group's filth Atlantic album The resull is a roch on ented package which allows Rodgers pleety of elbow room lor his impressive guitar workouts, enderpinned all the time by Edwards' foundational bass patterns and Tony Thompson's powerful percession The tille cut, "I Got Protection" and "Chip Off Ihe Old Block" exemplity this, while "I Loved You More" and "Can't Do It Alone" are string filled, sensitive ballads But the highspot is "26," a perfectly cralted piece of pop soul, with aa amesing lyric ("on a scale of one lo 10, my baby's a 26") and a devastating hook Chic is cerreelly on a nationwide tour, which will help propel this album lo chart heighls.

Best cuts: "Rebels Are We," "26," "Chip Off The Old Block," "Can't Do It Alone"



Pop

HERB ALPERT—Beyond, A&M SP3717. Produced hy Herb Alpert, Randy Badazz, Audy Armur. Alpert's lip is hot, he is blowing strong, melodic lues with some overdubs which links him to his Tijuana Brass roots playing Ersatz disco rhythms weave then way lbrough some of the uine cuts, but the incle sion of synthesizers played by Andy Armer and Michael Bod dicker, add a new ingredient lo the supporting soend which surrounds Alpert Musically, this is quile an adventureous trip lor Alpert and his instrumental associates There are var ied rhythms which makes lor excellent diversion and a num ber of top musicians playing on this date mcluding Johnny "Guilar" Watson, Bob Findley, Ernie Walls, Abraham Laboriel and Steve Gadd

Best cuts: "Red Hot," "Beyond," "Reach For The Stars," "The Continental"

POCO—Under The Gun, MCA MCA5132. Produced by Mike Flicker. With the assistance of producer Flicker (of Heart fame) Poco's music has become more aggressive with the guitars of Paul Cotton and Rusty Young playing more of an integral role in the mix Poco has beun together tor almost 11 years and until its last album "Legend" was eearly written off But with the success of "Crazy Love," "Heart Ol The Night" and "Legend," the group is bach stronger than ever This new album, with its well versed lyrics and beautdut mel odies should sustain the band's popelarily There is a lot ol emotion coming through in Cotton and Young's lyrics and the playing just might be the most polent rock Poco has pet on vinyl

Best cuts. "Under The Gun," "Footsteps Ot A Fool (Shaky Ground)," "Repulation," "Oown To The Wire"

TIM WEISBERG—Party Of One, MCA MCA5125. Produced by Tim Weisberg, John Hug. Weisburg's latest is a creamy, ex ceptionally pretty cullection of midtempo ballads Weisberg's flute plays melodic and tunelul notes on all 10 tenes, espe cially the well selected Motown gems Stevie Wonder's "Power Flower" from "Secret Life Ol Plauls" and Marvin Gaye's "What's Going On" Weisberg plays a flute synthesizer solo on "Kalie," which lends a novel and interesting color ation The summertime ambience is lueled by the crafty bachup, which lealeres Neil Larsen on moog solo and electric bass, amoeg other lop sessionmeu

Best cuts: those cited plus "Magic Lady" "Page One," "Party Ol One," "Amber"

SEALS & CROFTS—The Longest Road, Warner Bros. ESK3365. Produced hy Louie Shelton. The patenled har monies of this duo are heard again, and they're as quiet and carefully structured as before Seals & Crofts bavea't strayed at all trom the laidback quasi religioes messages they excel at The musicianship is superb throughout, with tull orches tral accompanimeul and a host of distinguishud sidemen The melodies are MOR ballads, and the vocals are pleasanl as usual

Best cuts: "Stars," "Try Your Love," "Egypt Israel and America"

Soul

JERRY BUTLER—The Best Love, Philadelphia International JZ35413 Various producers. This is Butler's second album for Philadelphia International, and it's another perfect show case for the man's ice cool vocal stylu Numbers liku "The Best Love I Ever Had," "Would You Mind" aud a snappy up date of Dionne Warwick's "Reach Out For Me" exude sophis ticated soul, with the aid of some subtle and sensitive orches trations But the highspots here are a couple of duets with Silk's Debra Henry "Don't Be An Island" and "We've Got This Feeling Again," which lind thu pair trading vocals with each other, then uniting for the harmony parts in line style

Best cuts: Those ciled

Country

GARY STEWART—Cactes And A Rose, RCA AHL13627. Produced by Chips Moman. Moman's gritty *Memphis studio pro* duction couples well with Stewart's unusual stylizations to make an album that's partly country, partly lenk Stewart's an individualist in his field and he races the gamut here with a variety of material and some big aame hot players sech as Reggie Young, Gregg Allman, Dickey Belts, Mike Lawler, Gary Scruggs and Sonny Garrish Stewart is traditional country on the title cut, sleaming roch on "How Could We Come To This After Thal," bluesy on "Harlan County Line," and rockabilly on "Roarin'" Electric gutlars and strong female background harmonies predominate

Best cuts: Those cited plus "Staring Each Other Down"

JOHN STARLING—Long Time Gone, Sugar Hill SH3714. Produced by Audie Ashworth & Lowell George. This is a sleeper gem of an LP with a star studded cast that includes Emmylou Harris, Ricky Skaggs, Bill Payne and the late Lowell George of Little Feat, thu Seldom Scene and the New Grass Revival A compilation of previously unreleesed cuts, the al bum makes for a delightful solo effort blending clean country and bright bluegrass material ie arrangements that really showcase Starling's coasiderable singing taleal

Best cuts: "Long Time Gone," "Turned Yoe To Stone," "Half A Man," "Last Thing I Needed"

First Time Around

GUS—Convicted, Nemperor NJZ36502 (CBS). Produced by Eddie Leonetti. Toronto born Gus plays a mean brand ot rock beoyed by his expressive rock vocal The songs all filled with a kind of gutsy streut level sensibility, convey a feeling ol ten*sion The music draws upon heavy metal guitar riffs, melodic* pop and even a bit of blues all delivered with a sense of im mediacy Backing Gus vocals and guitar are some of Canada's leading session players

Best cuts "Cell Door Slammin'," "Ain't Love A Crime," "Sweet Oulight" "She's Not Gonna Come To You"

IN TRANSIT—RCA AFL13607. Various producers. Smack in the middle ul the road is where this sextet performs best There's lots ol swirling organ, slapping guilars and day dreamy lyrics at large The group is tight When it rocks hard, it rings deep ralher than clangs, and when it speaks of love, it's ae earnest delivery In Transit is something like being caeght between the Moody Blues and the Eagles Male teens will dig it In store play won't hurt

Best cuts: "Rock'n'Roll Queen," "Can't Get Over Your Love" "Too High For Heaven," "It's My Way"

SAXON—Wheels Ol Steel, Cerrere CAN3820. Prodeced by Saxon, Pete Hinton. Heavy metal hes an audience and it won't go away This U K qeinlet pounds oet the blues with all the amperage it can mester The group's name conjurs ep war like visions and so does the music, which is delivered with the elan of a Saxoe swingieg a battle ax This one will blow yoe away if the eeighbors don't call the police first.

Best cuts: "Stand Up And Be Counted" "Wheels Of Steel" "Machine Gun"

GARY McMAHON—Colorado Blue, Tomato TOM7024. Prodeced by Johe Simon. Riding in on the wave of the recent onslaeght of cowboy theme songs comes wrangler McMahoe The cuts range trom the pensive, whimiscal "What Does She See" to the jazzy, epbeat "Daydream Cowboy," but the mud ley has strong country roots This production offers plenty of origual material, enhanced by solid orchestration, with par ticularly fine steel guitar, electronic mandola and tenor sax work

Best cets. Those cited, plus "Oena Rose," "Colorado Blue" and "Real Live Buckaroo"

Billboard's Recommended LPs

pop

BRUCE ROBERTS—Cool Fool, Elektra 6E262. Prodeced by David Malloy. The ultra commercial bounce ol ditties like "Main Event" and "No More Tears," gold hits last year lor Barbra Streisand, doesn't fully suggest the breadth of Roberts song writing skills His latest Elektra album is a more diverse aed complete calling card as it ranges from spicy, frenetic pop nembers to several pretty ballads and evee some midtempo material which could get AOR play The album was produced by the man responsible lor Eddie Rabbitt's crafty country pop offerings on Elektra, Tom Dowd had handled Roberts' label debut **Best cets:** "Light In The Window," "Cool Fool," "S'Good Enuf"

STAR WARS/THE EMPIRE STRIKES BACK/The Adventures Of Luke Skywalker, RSO NS13081. Produced by Pal Glasser. Yet another release pertaieing to "The Empire Strikes Back" this album is a 43 minutu dialogue trom the film, featuring the voices of the original cast members sech as Mark Hammill, Harrison Ford and Carrie Fisher Music is composed and con ducted by John Williams and performed by the London Sym phony Orchestra

JUDIE TZUKE—Sportscar, Rocket PIG3249 (MCA). Prodeced by Paul Muggleton, Mike Paxman, Judie Tzuke. Tzuke's first album did extremely well in England and garnered some air play in the U S On her second release, the writer/singer con tinues to show prowess as a songwriler with her lyrics coming off as poetry with vivid images all delivered with originality Her voice emotes sincerity allowing her to express her songs uniquely Her five piece band backs her with precise orches trations that befit each piece **Best cuts.** "Sports Car," "Understanding," "The Choices You Made," "The Rise Of Heart"

HEATERS—Energy Traasfur, Columbia NJC36486 Producud by Joe Wissert. After about a two year span during which little was heard of the Heaters, the high energy quintet from L A are back with its second album and first for Columbia The lineup has changed a bit—they have a new drummer aud gei tarist—but the music is as snappy a collection of pop/rock teues es ever although they haven't captured on record the energy and excitement they exede live The music contaias a variety of intleences trom rockabilly to all oet penkish aban don Lead singer Mercy Bermudez aptly injects the songs with character **Best cuts:** "Thunder Rolling," "Fast Love," "Stand Your Ground"

ROB STONER—Patriotic Duty, MCA MCA5118 Produced by Rob Stoner. Stoner recently worked as Bob Dylan's mesical director, from the "The Rolling Thunder Review" in 1975 to "Live At Bedokan" in 1978 His own record contains primarily uptempo rock'n'roll numbers, mainly in early rock and rock abilly veins With the jangling Jerry Lee Lewis like piano, walking bass and Stoner's Elvis Presleyish vocals, the mesic soueds a bit dated and unoriginal. One of the three covers on the album, a speeded ep and stripped down version of Dylan's "Seven Days" sounds pale in comparison to Ron Wood's, contained on his "Gimme Some Neck" LP **Best cuts:** "Your Own Heartbeat" "What Round Is This?," "I Came, I Saw, I Left"

DARRELL MANSFIELD BAND—Get Ready, Polydor PD16288. ***Produced by Skip Konte.*** *Vocalist Mansfield and his band play* a hard biting kind of rock endertined by subtle religious mes sages similar to what Dylan and other born agaie Christians are playing Yet the firebrand rock delivered by the band overshadows the understated lyrical messages so that on initial hearing the albem comes off as a mainstream rock product Mansfield's harmonica and vocals are backed by gui tars, keyboards, drums, bass and synthesizer **Best cuts:** "Mr Rock N Roll," "Never Be The Same," "Heaven South western"

T-BONE BURNETT—Truth Decay, Takoma TAK7080 (Chrysalis). Burnett's previous work was always on the esoleric side but with this debut Takoma release he leans more towards the mainstream with a collection of accessible coentry/pop/ rockabilly and folk laced tunes His voice has an easygoing delivery and guitarist Dave Mansfield, bassist David Miner and drummer David Kemper lend admirable support **Best cuts:** "Quicksand," "Come Home," "House Of Mirrors."

YACHTS—With Radar, Polydor PD16270. Produced by Martin Rushent. English quartet delivers smooth melodies in the most easily digestible style of the new wave The group had the Liverpool heritage of the Beatles to dwell upon, and while the Yachts has its own sound, it has learned how to construct a pop song along lines laid down by those former Liver pudlians **Best cuts:** "March Of The Moderates," "The Lesh," "There's A Ghost"

TREFETHEN—Pacific Arts PAC7136 Produced by Trefethen. Trefethen is an L A based engineer/ mixer who becomes a singer songwriter on this solo effort. He definitely has a weird sense of humor as the cover, sleeve notes and the music itself indicates It is a mixtere of Steely Dan like lyrics and offbeat folk jazz and rock iastrumentation While not new wave in a traditional sense, this could appeal to those with an ear for something slightly different **Best cuts:** "On The Tatoo," "Moving Blueders," "The I Doe't Want To Go To Work Waltz"

ORIGINAL BROADWAY CAST—A Day In Hollywood/A Night In The Ukraine—DNG SBL 12580. Produced by Hugh Fordin. The show is a late season hit and its revue type score is captured with spirit by the cast Three characteristically tunelul songs by Jerry Herman augment the Dick Vosburgh/Frank Lazarus score which includes an infectious song "It All Comes Out Of The Piano," part of a sprightly medley of Richard Whiting composed melodies A sprightly cast charmer **Best cuts:** The above mentioned

classical

LISZT: SEVEN HUNGARIAN RHAPSODIES—various artists, Arabesque 8011. Large doses of historical material are supplied by this rapidly growing new classical label, and this potpourri of Liszt sides by "golden age" piano virtuosi is currently among the best of the company's reissues The transfer of 1922 53 vintage material is meliculously done and the recording information aud annotation also were handled with great care.

DIGITAL RAGTIME: MUSIC OF SCOTT JOPLIN—Joshua Rifkin, piano, Angel Digital DS37331. Wedding of the syncopated music's proven broad based appeal to digital sonic cleanliness promises a big audience, although reselts might have profiled more had Rifkin been awake during the recording session Missing is the demonic drive and rhythmic spark that ignited the pianist's historic Nonesuch albums of this music

soul

PLEASURE—Special Things, Fantasy F9600. Produced by Nathaniel Phillips, Michael Hepburn, Phil Kaffel. Pleasure proffers what might be termed ethereal funk, a cross betweea crazy George Clinton and the Blackbyrds It's a pleasurable outcome, made all the more fascieating by some strange mix ing Sample the jazzy "Take A Chance," the mellow "Living Without You" aed the funk filled "You Are My Star" Guitar work and keyboards are standouts instrumentally **Best cuts:** Those listed

BRICK—Waiting On You, Bang JZ36262. Produced by Brick, Phil Benton, James Stroud. Brick delivers an accomplished mix of jazz and funk on this its latest Bang album The self-contained qeintet is funky on "Free" and "Sweet Lips," sophisticated on "Don't Ever Lose Your Love" and "Let Me Make You Happy," and perfect pop soul practitioners on "All The Way," a potential hit single Fat keyboards and beefy brass flesh out the soued, while the group's chant vocals lend a good time air to the whole affair. **Best cuts:** Those cited

LOLEATTA HOLLOWAY—Love Sensation, Gold Mind GA9506 (Salsoul). Various prodecers. Holloway is a powerful stylist who pulls no punches on ballads or uptempo affairs. In the latter category the albem's center piece is her six minute workout of Dan Hartman's "Love Sensation," a powerful piece of contemporary r&b which allows the singer ample room to stretch out her considerable vocal talents Ballads include a sensitive epdate of Otis Redding's "I've Been Loving You Too Long" Orchestrations are tailored to fit either tempo **Best cuts:** Those mentioned, plus "Short End Of The Stick," "Two Became A Crowd"

WILLIAM DeVAUGHN—Figeres Can't Calculate, TEC TECSA 1200. Produced by Frank Fioravanti, Lou DeLise, Pat Rakes. It's welcome back to DeVaughn, best known for his 1974 hit, "Be Thankful For What You Got" He revives that song for this albem, and it sounds as smooth and melodic as ever, along side similarly subtle outings like "Love Comes Easy With You" and "Hold On To Love" Arrangements are spacious aed string-filled, suitable support for DeVaughn's Curtis Mayfield like vocals Other memorable moments? Updates of Sam Cooke's "You Send Me" and Eddie Floyd's "I've Never Foued Me A Girl" **Best cuts:** Those listed

country

LA COSTA—Changin' All The Time, Capitol ST12090. Produced hy Ken Mansfield. The Dich Zimmerman cover photos show a vibrant, saucy La Costa—and that's exactly the mood of the songs within She sounds brighter and more assured than before, while her material covers more emotions and delves into a more mature vein Writers like Barry Mann, Nicky Chinn and Mike Chapman provide the fabric for La Costa to strut her stuff which she does here admirably Production is cleanly tastelel and imaginative with some easy rocking overtones **Best cuts:** "Changin All The Time," "For No Reason At All," "Houston"

CARL PERKINS—Country Soul, Koala AW14164. No producer listed. In case there is any doubt after all these years, Perkies demonstrates again that if you can feel it, he can interpret it A fine example is his treatment of inconstant love—ranging from his quietly cautious "I Don't Want To Fall In Love Again" to the mock epic despair of "The Hurt Put On By You" **Best cuts:** "I Don't Want To Fall In Love Again," "The Hert Put On By You"

jazz

THE COMPLETE BENNY GOODMAN, VOLS. 7 & 8, RCA Bluebird AXM25567-68 Produced by Frank Driggs. These two two LP packages conclude RCA's laudable reissue program of the memorable Goodman band of the 1930s Most of the 61 sterling tracks offer vocals by Martha Tilton and Johnny Mercer, but there are generous strictly instrumental tracks which reaffirm the power and the guts of BG's music Benny on clar-

(Continued on page 80)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality Albums receiving a three star rating are not listed Review editor: Ed Harrison, reviewers, Dave Dexter Jr., Paul Grein, Shawn Hanley, Kip Kirby, Roman Kozak, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, John Williams.

"ONE MORE TIME

The new single from

BILLY PRESTON & SYREETA

is the first single from Syreeta's new album.

FOR LOVE"

Pop Singles

BILLOARD	52
CASHBOX	55
RECORD WORLD	52

On Motown Records & Tapes

© 1980 Motown Record Corporation

Billboard's Top Single Picks®

Billboard SPECIAL SURVEY For Week Ending 7/19/80

Number of singles reviewed this week 80 Last week 114

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Pop

ROBERT JOHN—Hey There Lonely Girl (3:08), producer George Tobias writer E Shuman L Carr publisher Famous ASCAP EMI America SW17027 John follows the midchart "Lonely Eyes" a Bee Gees clone attempt, with a pretty remake of the Eddie Holman hit from 1970 Its dreamy arrangement should put John back in the chart s upper reaches his "Sad Eyes" hit No 1 last October

GERRY RAFFERTY—The Royal Mile (Sweet Darlin') (3:52), producer Hugh Murphy, writer Gerry Rafferty publisher Screen Gems EMI BMI United Artists 1366 Rafferty hasn t had an across the board smash since "Baker Street" two years ago but he has had several solid hits and this mid tempo rocker is likely to join the list It s craftsmanlike pop at its most ear arresting

PAT BENATAR—You Better Run (3:02); Producer Keith Olsen writers F Cavaliere/E Brigate, publisher Downtown ASCAP Chrysalis CHS2450 Benatar s remake of the Rascals' hit of 1966 is the first single from her forthcoming album and is also included on the "Roadie" soundtrack Benatar's full bodied vocals and Keith Olsen's clean production combine for a standout rocker

ROSSINGTON COLLINS BAND—Don't Misunderstand Me (3:32); producer Gary Rossington Allen Collins Barry Harwood writers Allen Collins Dale Krantz Barry Harwood, publisher Moonpie BMI MCA41284 First single from this band comprised of the surviving members of Lynyrd Skynyrd and some new additions features the familiar triple guitar attack upfront Dale Kranz's vocal adds a new dimension to the revamped sound

DARYL HALL & JOHN OATES—How Does It Feel to Be Back (3:58), producer Daryl Hall & John Oates writer John Oates publisher Six Continents/Hot Cha Music BMI RCA JH12048 From Hall and Oates forthcoming album "Voices" comes this midtempo fairly stripped down sounding pop soul tune which shows the duo to be in fine form both vocally and musically

STEPHEN BISHOP & YVONNE ELLIMAN—Your Precious Love (3:28), producer Bones Howe writer Nicolas Ashford Valerie Simpson publisher Jobete ASCAP Warner Bros WBS49513 The classic 60s hit is redone as a lazy, loping ballad by Mr "On And On" and Miss "If I Can't Have You" Both singers shine on this pretty romantic boy girl valentine

recommended

ENGLAND DAN SEALS—Late At Night (3:26); producer Kyle Lehning writers Dan Seals, Rafe Van Hoy, publisher Pink Pig First Concourse, Van Hoy Unichappell BMI Atlantic 3674

SOUTHSIDE JOHNNY & THE ASBURY JUKES—On the Beach (2:54); producer John Lyon Billy Rush writer Billy Rush publisher Amundo/Dangerous ASCAP Mercury 76014

NICOLETTE LARSON—Back In My Arms (3:48); producer Ted Templeman writer Brian Holland/Eddie Holland/Lamont Dozier, publisher Jobete ASCAP Warner Bros WBS49520

IAN MATTHEWS—You Don't See Me (3:43); producer Sandy Roberton, writers I Matthews M Griffiths B Metzer publisher Island/Falling Rock EMI Mushroom M7045

CLOUT—Portable Radio (3:18); producer Grahame Beggs writer J Oates D Hall publisher Six Continents Hot Cha BMI Epic 950900

B.J THOMAS—Everything Always Works Out For The Best (3:46); producer Chris Christian writers Lewis Anderson Chris Christian, publisher Big Heart/Batsuma/Home Sweet Home BMI MCA 41281

ORIGINAL MIRRORS—Reflections (3:30); producer Alan Winstanley Ian Broudie, Steve Allen writer Holland/Dozier Holland publisher Stone Agate BMI Arista A50557

FCC—Do You Believe In Magic (2:50); producers Claylnn Ivey Terry Woodford writer Jim Evans Wayne Chaney Dennis Clifton publisher Song Tailors/Alan Cartree BMI RCA JH12054

DWAYNE FORD—Roll Me Away (3:06); producers Ian Robertson, Dwayne Ford, writer Dwayne Ford, publisher Dwayne Ford BMI Hot Vinyl HV1001A

JOANNE BARNARD—Second Time Around (4:09), producer Gil Markle, writer M Williamson publisher S E ASCAP Longview LV8004A

Soul

D'IAYS—Girl, Don't Let It Get You Down (3:36), producer Kenny Gamble [illegible] writer K Gamble L Huff publisher [illegible] Z 9473 [illegible]

that s right in the current r&b pop groove The crafty arrangement and smooth vocals could result in another pop hit as well for the O Jays

recommended

HAROLD MELVIN & THE BLUE NOTES—I Should Be Your Lover, (3:10); producer Harold Melvin writers K Gamble L Huff H Melvin publisher Assorted BMI Source S451888 (MCA)

RANDY BROWN—The Next Best Thing To Being There (3:25), producers Homer Banks Chuck Brooks writers Homer Banks Chuck Brooks, publisher Irving BMI Chocolate City CC3209 (Casablanca)

DELEGATION—Heartache No 9 (3:38); producer Ken Gold writers Ken Gold Micky Denne, publisher Screen Gems BMI Mercury 76071

D.J. ROGERS—She Believes In Me (4:22); producers Jerry Peters D J Rogers, writer S Gibb, publisher Angel Wing ASCAP ARC Columbia 111324

HERBIE HANCOCK—Making Love (3:59), producer David Robinson & Friends writer A Mouzon, I Hancock publisher Mouzon/Hancock BMI Columbia 111323

GARY BARTZ—After The Love Has Gone (3:25); producers James Mtume Reggie Lucas writers D Foster J Graydon B Champlin, publisher Irving/Ninth/Bobette/Garden Rake Foster Frees BMI Arista AS0538

DENISE LASALLE—You'll Never Get Your Hooks In My Man (4:50); producer Denise LaSalle writer Denise LaSalle publisher Ordena Music/Warner Tamerlane BMI MCA S451887

EDMUND SYLVERS—That Burning Love (3:38); producer Benjamin F Wright writers R Moore A Winbush publisher Algre/Moore & Moore BMI Casablanca NB2270

CHI-LITES—The Only One For Me (One In A Million) (3:59), producer Jay Kessler writer Lu Janis publisher Slow Dancing/Lynnal BMI Inphasion INPX7208

Country

KENDALLS—Put It Off Until Tomorrow/Gone Away (2:40), producer Brien Fisher writers Dolly Parton Bill Owens publisher Combine BMI Ovation OV1154A The Kendalls do a chillingly convincing treatment of this Porter & Dolly weeper with harmony that is at once soulful and doleful Reinforcing the mood is an effective piano line The flip side is a catchy gospel like outing that lets Royce Kendall take a turn at singing melody

GENE WATSON—Raisin' Cane in Texas (2:41); producer Russ Reeder writers J Allen O Lay, publisher Joe Allen BMI Capitol P4898 There's a fine fiddle intro to this egg on the face lament and a hook line that sounds like it was conceived in the womb of a jukebox Watson conveys the spirit of less than Olympian resentment superbly

RAZZY BAILEY—Loving Up A Storm (2:57); producer Bob Montgomery writers Danny Morrison & Johnny Slate, publisher House Of Gold, BMI RCA JH12062 A power packed uptempo number makes for an especially strong outing Silvery guitar lilting strings and pounding percussion reinforced by solid background harmonies give the singer all he needs for a super vocal performance

MOE BANDY—Yesterday Once More (2:58); producer Ray Baker writers J Mundy P White publishers Baray BMI Honeytree ASCAP Columbia 111305 This essay in resurrection has Bandy invoking the spirits of country giants Williams Ritter Horton Reeves Foley, Cline Wills and Frizzell Even though the device reels with gimmickry Bandy manages to yearn believably

DARRELL McCALL—Long Line of Empties (3:13); producers Ronnie Milsap Rob Galbraith writers Gene Rowe, Patti Ferguson publisher Mad Lad BMI RCA JH12033 This is honky tonk grief at its best anatomized by McCall s great carving voice A simple arrangement accompanies this age old foray through the neon relieved darkness

KIN VASSY—There's Nobody Like You (3:12); producer Kenny Rogers, writer Roger Miller, publisher Roger Miller, BMI United Artists X1368 Newcomer Vassy has the benefit of a classic tongue in cheek Roger Miller song and an artist turned producer to help him launch his career Vassy proves to be a very good singer, though he receives solid support from an unnamed backup vocalist as well

LA COSTA—It Was Time (3:29); producer Ken Mansfield writers B Mann C Weil publishers ATV Mann & Weil BMI Capitol S96831 Haunting harpsichord strains in intro create the mood for this age old tale of finding the strength to break off a love affair La Costa s sultry tones render conviction throughout the ballad

recommended

HOYT AXTON—Boozers Are Losers (When Benders Don't End) (3:10); producer Hoyt Axton writer Hoyt Axton publisher [illegible] Jeremiah JH 1006

NARVEL FELTS—Love The One You're With (2:33); producer Foster & Rice writer Stephen Stills publisher Gold Hill ASCAP Kari KA110

RALPH MAY—Together We're Falling Apart (2:57); producer Robert John Jones, writer Robert John Jones publisher Blue Lake BMI Soundwaves SW4608

SONNY THROCKMORTON—Rosie (3:45); producer Scotty Turner writer Sonny Throckmorton publisher Al Rhond BMI IBC IBC0011

GEORGE HAMILTON IV—Catfish Bates (2:51); producer Allen Reynolds writer Alex Harvey, publishers United Artists/Big Ax, ASCAP MCA MCA41282

CHRIS LEDOUX—Ten Seconds In The Saddle (2:26); producers Bill Harriss/Al LeDoux writer Jerry Smith publisher Prune Danish, BMI Lucky Man 6834

BRUCE WALLACE—I Found Love (2:26); producer Gene Cash, writer Alan David publisher Division BMI GRA 0006

SHERRI JERRICO—Weekends Were Made For Foolin' Around (2:53); producers Dave Hall/Sherri Jerrico writers Dave Hall Gary Lumpkin publisher Kitkit, BMI Soundwaves SW4609

Adult Contemporary

FRANK SINATRA—You and Me (We Wanted It All) (4:08); producer Sonny Burke writers Carol Bayer Sager Peter Allen publishers Unichappell/Begonia Melodies/Irving Woolnough BMI Reprise RPS49517 (WB) Sinatra s followup to the surprise Top 40 hit "New York New York" is this Sager Allen gem It s a thoughtful reflective lament along the lines of Sager s "Come In From The Rain" or Neil Sedaka s "The Hungry Years"

JOHNNY MATHIS—Different Kinda Different (2:56); producer Jack Gold writers M McLeod P Sawyer publisher John Mat Jobete ASCAP Columbia 1-1313 The title track from Mathis latest album is a pretty easy rocker in which the polished, intertwining vocals of Mathis and a singer named Paulette shine

Disco

CHANGE—Searching (3:15); producer Jacques Fred Petrus writers M Malavasi/P Slade publisher Little Macho ASCAP Warner Bros RFC RC549512 Group follows its "Lovers Holiday" with a midtempo number highlighted by Luther Vandross lead vocal A steady percussive beat propels the track Last single scored well on the pop charts

LINDA CLIFFORD—Red Light (3:38); producers Michael Gore & Gil Askey writers M Gore D Pitchford publisher MGM Affiliated BMI RSO RS1041 Culled from the "Fame" soundtrack Clifford delivers a high energy dance number that races at locomotive speed The numerous hooks and powerful vocal gives the tune pop potential

First Time Around

HOLLY PENFIELD—Only His Name (3:08); producer Mike Chapman writer H Penfield publisher Careers BMI Dreamland DL102 (RSO) Penfield bows on the Dreamland label with a refreshing pop tune highlighted by lyrical and instrumental hooks Penfield has a dreamy vocal delivery which she utilizes to maximum effectiveness

VAPORS—Turning Japanese (3:19); producer Vic Coppersmith Heaven writer David Fenton publisher Glenwood ASCAP United Artists UA1364 This debut single from the album "New Clear Days" is a romping rocker with Japanese sounding snatches interspersed now and then That coupled with the melodious vocals make for a very catchy song with a contagious beat

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week, recommended—a tune predicted to land on the Hot 100 between 31 and 100 Review editor—Ed Harrison

Billboard's Recommended LPs

● *Continued from page 78*

inet Jess Stacy at the piano Davey Tough and Gene Krupa on drums Bud Freeman s tenor—this collection has it all **Best cuts:** too many to single out

CLIFFORD JORDAN & MAGIC TRIANGLE—Onstage, SteepleChase SCS1071 Produced by Nils Winther. Cedar Walton Sam Jones and Billy Higgins comprise the Magic Triangle backing Jordan s tenor saxophone The four titles were taped in Amsterdam in 1975 but the efforts of the four participants are nullified by overlong playing "That Old Devil Moon" runs 13 10 "Highest Mountain" becomes boring at 14 05 While one can t fault the musicianship the programming is deplorable **Best cuts** "The Maestro"

SAHIB SHIHAB—All Star Sextets, Savoy (Arista) 2245 Produced by Ozzie Cadena and Bob Porter. Shihab s tenor and baritone saxophones require a lot of hearing to appreciate And this two LP set with its classy packaging and informative Neil Tesser notes gives a buyer the chance to study Shihab s skills in depth The dozen tunes offer nice variety and top sidemen form each of the quintets all taped in 1957 before the leader became a permanent resident of Denmark **Best cuts:** "Le Sneak" "Rockaway" "Sugar Daddy"

ERIC SCHNEIDER & EARL HINES—Eric And Earl, Gatemouth 1003. Produced by David Feinman. Schneider s alto and tenor saxes impress on this his first LP Hines time tested pianologics add zest and a solid rhythm basis along with Barrett Deems on drums on Duke Groner s acoustic bass All nine cuts are standards a welcome relief from the far too many dull "originals" being recorded on many 1980 sessions **Best cuts:** "Sherman Shuffle" "In A Mellotone" "Memories Of You"

JIMMY KNEPPER'S QUINTET—Cunningbird, SteepleChase SCS1061. Produced by Nils Winther Trombonist and his group (Roland Hanna Al Cohn George Mraz Dannie Richmond) spin a superior six track program Knepper composed all six themes several of which are far above the usual melodic lines conceived on jazz sessions Album was taped in 1976 and holds up well **Best cuts:** "Languid" "Just Tonight"

JACK WALRATH—Demons In Pursuit, Gatemouth 1002. Produced by David Feinman Accompanied by a quartet Walrath plays six of his own compositions with his fluegelhorn and trumpet showcased He s a skillful musician his backup is congenial but his album might be stronger if his tunes were shorter Walrath s humorous liner notes in fact, are more entertaining than his music **Best cuts:** "Ray Charles On Mars" "King Duke"

Belgian Eurovox Extends To U.S.

ANTWERP While many Belgian record companies are trimming their staffs, relocating to Dutch bases or even closing down, Lou Van Rymenant's Eurovox Music Group is bucking the trend with steadily increasing turnover and a program of international expansion

This expansion involves the opening of U S offices in Los Angeles and Las Vegas July 1

The L A. operation, Intervox Music International Services, will handle representation of U S. labels and publishers in Europe Negotiations have already been concluded with four such labels, among them the Smithsonian Institution's archive recording imprint

Says Van Rymenant, "Many foreign companies are now realizing that distribution in Belgium through a relative small company actually gives a much greater output Our PMP label's turnover has been increasing by an average of 16% over the last three years"

The Las Vegas office of Eurovox will specialize in the exploitation of European library and background music in the U S

Calif. Reggae Fest

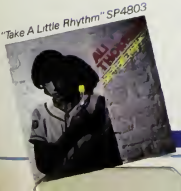
LOS ANGELES The Cockoos Nest in nearby Costa Mesa has been running a Reggae Festival every weekend

Among appearing acts are Jack Miller and the Rebel Rockers, Babylon Warriors, Ali Stevens and [illegible]

Ali Thomson "Take A Little Rhythm"

We all know a summer single when we hear one... and "Take A Little Rhythm" (AM2236) has become this summer's hit single. It is from Ali's brilliant debut album... TAKE A LITTLE RHYTHM.

Spend this summer with Ali Thomson's "Take A Little Rhythm"
ON A&M RECORDS & TAPES



Produced by Ali Thomson and Jon Kelly/Management Mismanagement, Inc.

© 1980 A&M Records, Inc. All Rights Reserved

THE WINNING NUMBER:

21 YEARS OF EXPERIENCE FROM BILLBOARD'S FULL DECK!

Your ad in Billboard's 1980–81 International Buyer's Guide insures your business's exposure to the entire world of music 365 days out of the year.

Referred to daily by experienced buyers and decision-makers in more than 100 countries around the world, ***Billboard's International Buyer's Guide*** *is your insurance of selling power to the music/record/tape industry.*

OUR PAYOFF TO YOU:

Delivered:
46,000+... to every Billboard subscriber worldwide.

Displayed:
And sold at every major industry convention internationally.

Purchased:
By potential customers actively looking for products and services through BILLBOARD's offices around the globe.

DEAL YOURSELF IN FOR A WINNING HAND:
Whether your business is in Record Manufacturing, Music Publishing, Wholesaling, Services, Supplies, Accessories, Merchandising or International, ***You Can't Afford to Pass Us By.***
The stakes are high so be sure you're in the game. Pop your numbers out of the deck with an advertising message in ***Billboard's 1980–81 International Buyer's Guide***

Contact your nearest BILLBOARD representative today!

Advertising Deadline: August 8, 1980

Issue Date: September 20, 1980

Billboard.

DEAL ME IN FOR A WINNING HAND...

PLEASE RETURN TO:
Promotion Department
Billboard
9000 Sunset Boulevard
Los Angeles, California
90069 USA

Please have a BILLBOARD sales representative contact me to supply:
☐ *Additional Information* ☐ *Assistance preparing advertisement**

Name _____ *Company* _____

Street _____ *City/State/Zip* _____

Phone Number _____ *Type of Business* _____

**Advertising copy can be accepted in writing or on the phone with your instructions as to type size, etc.*

Closeup

Richard Leigh: Easygoing effervescence in a debut LP.

RICHARD LEIGH—United Artists LT1036. Produced by Allen Reynolds. It isn't a secret that in the modernized panoramic sweep that's country music today, nearly every successful Nashville songwriter seems to envision himself as a successful recording artist as well

Many, unfortunately, lack the key ingredient (honest singing talent) to negotiate the switch But newcomer Leigh should have little trouble accomplishing his crossover from writer to artist, judging from the smooth and easy professionalism he displays on this debut LP.

First off, Leigh has the advantage of Allen Reynolds as his producer. Reynolds, a product of Memphis music and a graduate of the Jack Clement school of studio technique, cut his teeth producing Don Williams and Crystal Gayle

He's a classy act behind a control board, favoring predominantly all-acoustic tracks and uncluttered arrangements for his artists. Reynolds' particular style of understatement works well with Leigh's laidback warm tenor; and though Leigh's vocals invite obvious comparisons with Don Williams, the similarity appears to be by chance rather than design.

The liner credits show that only a handful of studio players were enlisted for this project, all Nashville sessionmen skilled at creating the low-keyed ambience that sparkplugs this album. Chris Leuzinger, Crystal's long-time guitarist, provides lead electric parts with acoustic guitar reinforcement from Billy Sanford and Leigh.

Whiz keyboard players Charles Cochran and Bobby Wood handle piano and Fender Rhodes, with Joe Allen on bass and Kenny Malone behind the drums and on percussion. Cochran also arranged all the strings for the album, and his fills are used sparingly and leanly rather than as collective dominant entities in the final mix.

Pebble Daniel, Marcia Routh, Vickie Carrico, Garth Fundis, Sandy Mason and Reynolds himself contribute background vocals for all the tracks.

Highlights of the LP would have to be "I've Come A Long Way" and "Maybe Tomorrow" "I've Come A Long Way" is a Leigh original with the gentle light-heartedness and feel of the old 1966 hit, "Pied Piper" The absence of drums isn't noticeable with the conga fills and the resonance of upright bass giving a rich texture to Leigh's lead.

"Maybe Tomorrow" was written by Sandy Mason and features her own multi-tracked harmonies surrounding Leigk's live-cut vocal. Fully half the song has only a piano for accompaniment, and when the slender string lines come in, they're subtle and sparse to further emphasize vocals

Two tunes on this album—"Right From The Start," an easygoing uptempo ballad with sparkling piano riffs and soft percussion, and "That's What You Get For Loving Me," with its punchy bass and rhythmic finger snapping—are Leigh originals written for this album.

"Years From Now" gets a different interpretation from its just released new Dr Hook version. Written by Roger Cook and Charles Cochran, the song is a step-down flowing ballad, sweetened here with light strings, acoustic guitars, bass and drums, and its emotional content fits Leigh's personalized inflections.

If there is a flaw to this album, it's that there aren't any surprises to indicate exactly what Leigh may be capable of vocally But he handles all the material easily and confidently, and the album shines as much from what isn't on it as from what is

KIP KIRBY

AT UCLA EXTENSION CLASS

Burkhart Laments 'Music Lull'

By ED HARRISON

LOS ANGELES The reason why radio is not embracing new product with open arms is because there is a "music lull," says Kent Burkhart, president of the Atlanta-based Burkhart/Abrams consulting firm

"The lull existed before and it exists now It existed before Bill Haley, Elvis Presley and the Beatles exploded," says Burkhart. "Something will come along to snap us out of it.

"But as long as groups keep coming up with the same sounding albums it won't They need to show more variety. We need a better variety of rock from the record business"

Burkhart's comments came during a UCLA Extension class Wednesday (9) entitled "Music On The Radio In The '80s: Is The Record Industry Losing Its Foothold?" Burkhart was joined by Dwight Case, president of RKO, and Bob Sherwood, president of Phonogram/Mercury The class was moderated by Bill Moran, KABC-AM air personality

Stated Case "The record industry is not supplying radio with good product In the last two or three years the value of stations has greatly escalated so that now you can't afford to make mistakes.

"That coupled with the record industry's problems and rating fluctuation is why we think about going on a record for a long time," noted Case

Stated Burkhart "If you have a station that leads the market by 5% then it will continue to do well. The key is to play new music that is proper for the station The leadership role in music selection is parallel to its ratings

"If you have an active station, an active program director, music director and manager, it will come across on the radio through the jocks"

Sherwood, speaking from the record industry viewpoint, said his biggest problem is the discrepancy between AOR and Top 40 formats, citing Mercury acts Def Leppard and Scorpions examples of groups that are getting heavy AOR play but none at the Top 40 level

Burkhart acknowledged that AOR is currently the "hottest" radio format.

But Sherwood stated that the record industry is "overreacting" to AOR as it did with disco "Radio is sheeplike in its own way," commented Sherwood "If radio says it will play disco, then record companies go out and sign disco It's the same with AOR"

Commented Case: "Years ago it you liked a record you played it Now you don't listen but call stores and ask how many they sold before you play it"

Case complained that record promotion people aren't good "salesmen" in that they don't fully comprehend the station Instead, says Case, they should come in and sell the record by saying "this one's for your station."

RIAA Records

• *Continued from page 3*

"ship gold" This would tend to slow the rate of certifications this year as compared ot the comparable six-month period last year, adding weight to the gain.

On the other hand it is known that the imposition by the RIAA of a 120-day waiting period for certification later in 1979 tipped sonic gold and platinum into the 1980 tally that otherwise would have registered in 1979.

In the case of singles, the 1980 figure for gold is 21, down by 44% from the 37 certified the first six months of 1979 No platinum has been awarded thus far this year, while this category numbered eight a year ago at this time.

Contributing to the decline is the inclusion of 12-inch disco singles in the tabulations, a configuration whose sales patterns have dipped dramatically over the past year

Tape Indictment

• *Continued from page 14*

RSO, WEA, ABC Records, Buddha and Roulette

The investigation into other sources of counterfeit tapes is continuing, according to federal prosecutor Jerry D Bernstein, and other indictments are expected.

Criminal charges have already been brought against alleged tape duper George Tucker as an outcome of the Modsoun operation, and wholesaler Murray Kaplan pleaded guilty to trafficking in counterfeits

Other parties who were connected to the alleged counterfeiting pipeline have become government witnesses

"As aspects of the investigation are completed," says Bernstein, "indictments are returned." This explains the two-year lapse between the alleged crime and Hydock's indictment, he adds

Arraignment for Hydock has been set for Thursday (17) at U S District Court in Westbury before Judge George Pratt If convicted, she faces a maximum penalty, on all counts, of 30 years in prison and/or $6,000 in fines.

PolyGram Goal

• *Continued from page 6*

understood that Lou Simon's title is now that of senior vice president of Phonogram/Mercury product development, with a similar post held by Harry Anger at Polydor

Another major development involves the naming of Jim Lewis, formerly head of sales at PolyGram Classics, as senior vice president of PolyGram Records "centralized services," reporting directly to Steinberg

Yet another reported development but not fully confirmed involves the naming of Fred Haayen, president of Polydor; Bob Sherwood, president of Phonogram/Mercury, and Bruce Byrd, president of Casablanca, to vice chairmanships under Steinberg, in addition to their present duties

The trade had anticipated formalized announcement of the moves for several weeks, but other than an expected stream of announcements of new appointments, it's felt that high-level PolyGram executives view the reorganization as basically an internal corporate matter.

There is also little doubt that the greater centralization of various functions has resulted in departures from the company, the numbers of which are not immediately known.

100% AFFILIATE PARTICIPATION

PBS 'Soundstage' Series Secures Prime Time Slot

By ALAN PENCHANSKY

CHICAGO—The PBS-TV network's "Soundstage" contemporary music series has landed a sought-after network prime time programming slot this fall, promising the series its widest national visibility to-date

The one-hour rock, jazz and blues programs will be part of the network's "core" programming block which all PBS stations air in the same time period

"Soundstage," produced by Ken Ehrlich for WTTW here is going into its seventh season and has completed new programs with the Little River Band and singer Dionne Warwick

The 1980-81 season will include 10 new programs as well as reruns The already completed programs were recorded during performances at Chicago's Park West nightclub

PBS core programming is the three-hour nightly program block fed by the network to all 286 stations. According to WTTW, "Soundstage" has moved into the core where it will air once monthly on Wednesday nights

Reportedly, 100% of the affiliates have subscribed to the series for 1980-81, including KCLT in Los Angeles which did not air the series last year

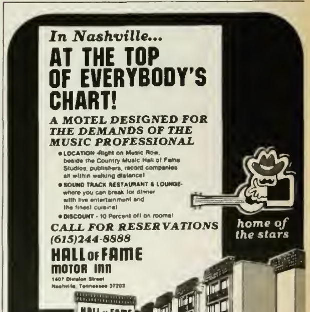
Many stations offer stereo simulcast of the programs, using the digital audio satellite system introduced by PBS New programs also include an installment on Swedish group Abba, acquired from Swedish television. It is the first time that WTTW has gone to an outside acquisition for "Soundstage"

Work on new productions for the series is expected to continue throughout the season. Singer Roberta Flack is scheduled to tape a segment here in August.

Mercury Offering London Trip Prize

CHICAGO Phonogram/Mercury is mounting a promotion for its new Peter Gabriel album, "Peter Gabriel," open to all dealers from June 23 through Aug 4 A free one-week vacation in London will be awarded for the best retail display featuring the new release in addition to other prizes that include a videocassette recorder and a color television.

Photo submissions will be judged by PolyGram Distribution's Rob Singer and David Fiore in the preliminary stage of the competition.



Billboard

Copyright 1980, Billboard Publications, Inc. No part of Billboard may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher.

Chart Bound

DON'T MISUNDERSTAND ME—Rossington Collins Band MCA 41284
YOU'RE GOOD FOR ME—Exile Warner Bros. 49215
SEE TOP SINGLE PICKS REVIEWS, Page 80

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	PEAK POSITION
★	2	9	IT'S STILL ROCK AND ROLL TO ME—Billy Joel (Phil Ramone) B. Joel Columbia 1-11276 AEP/B-P	2
★	1	13	COMING UP (Live At Glasgow)—Paul McCartney & Wings (Paul McCartney) P. McCartney, Columbia 1-11263 B-3	1
★	12	4	LITTLE JEANNIE—Elton John (Clive Franks & Elton John) E. John, C. Osborne MCA 41236 WBM	12
★	5	10	CUPID/I'VE LOVED YOU FOR A LONG TIME—Spinners (Michael Zager) S. Moore, Atlantic 3646 CPP/B-3	4
★	11	13	SHINING STAR—Manhattans (Leo Graham, L. Graham, P. Richmond, Columbia 1-11222 WBM	4
★	6	15	STEAL AWAY—Robert Jay (Peter Beaumont & Rich Chadwick) R. Dayton, R. Chadwick, Geffen 49625 B-3	3
★	8	9	MAGIC—Olivia Newton-John (John Farrar) J. Farrar, MCA 41241 CPP/ALM	3
★	13	8	THE ROSE—Bette Midler (Paul B. Rothchild, Bette Midler) Atlantic 3636 CPP	9
★	9	17	LET'S GET SERIOUS—Jermaine Jackson (Clinton Bondurant) S. Wonder, L. Garrett, Motown 1468 CPP	1
★	10	11	LET ME LOVE YOU TONIGHT—Pure Prairie League (John Boylan, Mike Pinera, R. Greer, J. Bennett) Casablanca 2350 CLM	10
★	19	8	TAKE YOUR TIME—S.O.S. Band ★ (Sigidy, R. Clayton, Taylor, Sam) S.O.S. 8,5627 (CBS) CPP/ALM	4
★	14	11	TIRED OF TOEIN' THE LINE—Rocky Burnette (Jim Seiter & Bill Ham) R. Burnette, R. Coleman, EMI America 8049 B-3	8
★	15	10	ONE FINE DAY—Carole King (Mark Hallman & Carole King), G. Goffin, C. King, Capitol 4864 CPP	8
★	18	5	IN AMERICA—The Charlie Daniels Band (John Boylan), C. Hayward, J. DeLangelle, C. Daniels, T. Crook, F. Edwards, J. Marshall, Epic 9-50868 WBM	18
★	17	8	MORE LOVE—Sue Carson (George Jobson, R. Wolfson) EMI-America 8045 CPP	16
★	16	9	I'M ALIVE—Electric Light Orchestra (Jeff Lynne), S. Lynne, MCA 41246 B-3/ABP-BP	9
★	22	3	EMOTIONAL RESCUE—The Rolling Stones (Glimmer Twins) M. Jagger, K. Richards, Rolling Stones 20001 (Atlantic) CP	7
★	21	5	LOVE THE WORLD AWAY—Kenny Rogers (Larry Butler), B. Morrison, J. Allison, United Artists 1250 B-3	3
★	20	6	GIMME SOME LOVIN'—Blues Brothers (Paul Shaffer), S. Winwood, T. Wilson, Atlantic 3666 WBM	5
★	20	7	FUNKY TOWN—Lipps Inc. ★ (Steve Greenberg) S. Cassidenti 2233 CMI	5
★	23	11	ALL NIGHT LONG—Lionel Richie (Joe Babbitt), L. Richie, Motown 46639 WBM	5
★	25	6	EMPIRE STRIKES BACK—Meco (Meco Monardo, Tony Mangano, Lance Quinn), J. Williams, RSO 1030 CPP	7
★	26	6	SAILING—Christopher Cross (Michael Omartian) C. Cross, Warner Bros. 49507 WBM	7
★	27	9	MISUNDERSTANDING—Genesis (David Hentschel & Genesis), Collins, Atlantic 3652 WBM	16
★	28	4	LET MY LOVE OPEN THE DOOR—Pete Townshend (Chris Thomas), P. Townshend, Atlantic 3653 B-3	7
★	28	10	STAND BY ME—Mickey Gilley (Jim Ed Norman) J. Ellis, J. Staller, B.E. King, Asylum 46648 B-3	6
★	12	12	AGAINST THE WIND—Bob Seger & The Silver Bullet Band (Bill Szymczyk), B. Seger, Capitol 4861 WBM	4
★	35	6	TAKE A LITTLE RHYTHM—Ali Thomas (Ali Thomas & Jim Kerby) A. Thomas, ABM 2243 CPP/ALM	29
★	37	5	OLD FASHION LOVE—Commodores (Lionel Richie), Commodores, J. Carmichael, M. Williams, Motown 1469 CPP	23
★	36	6	INTO THE NIGHT—Benny Mardones (Harry Wind), B. Mardones, K. Tapper, Polydor 2051 CLM	26
★	39	6	JO JO—Bar Kays (Ed Salamon), B. Scaggs, D. Foster, B. Landy, Columbia 1-11091 WBM	30
★	34	9	WALKS LIKE A LADY—Journey (Geoffrey Barbaran & Steve Lizard), S. Perry, Columbia 1-11375 CPP	23
★	40	5	MAKE A LITTLE MAGIC—The Pointer Sisters (Jeff Hanna & Bob Chadwick), J. Hanna, B. Hallhaven, B. Carpenter, Boardwalk 7-11 WBM	67
★	18	16	BIGGEST PART OF ME—Ambrosia (Ambrosia & Freddie Piro), Pack, Warner Bros. 49225 WBM	68
★	24	14	SHE'S OUT OF MY LIFE—Michael Jackson (Quincy Jones), R. Ballard, Epic 50831 PLT	7
★	38	11	KING OF THE HILL—Rick Prestia And Gail (Raphael), R. Prestia, Mercury 76049 CPP	30
★	29	23	CARS—Gary Numan (Gary Numan), G. Numan, Atco 7251 (Atlantic) WBM	2
★	42	4	I CAN'T LET GO—Linda Ronstadt (Peter Asher), S. Tyler, R. Carpenter, Asylum 46654 (Elektra) CPP	6
★	43	6	ALL OUT OF LOVE—Air Supply (Robie Porter), E. Russell, C. Bond, Arista 0529 CPP	73
★	40	11	A LOVER'S HOLIDAY—Change (Sergio Pizzorno), P. Bloom, T. Allbaughy, RFC 10280 (Warner Bros.) CPP	40
★	46	5	TULSA TIME/COCAINE—Eric Clapton (Lee Anthe), D. Flavin, RSO 1039 B-3/CPP	73
★	50	6	FAME—Irene Cara (Michael Gore), M. Gore, D. Pritchard, RSO 1034 WBM	46
★	58	4	WHY NOT ME—Fred Knoblock (J. Stroud, D. Burnett), E. Knoblock, C. Wilbourn, Scotti Bros. 518 (Atlantic) B-3	46
★	51	4	PLAY THE GAME—Queen (Mike Stone), F. Mercury, Elektra 46652 CPP	51
★	55	5	DRIVIN' MY LIFE AWAY—Eddie Rabbitt (David Malloy), E. Rabbitt, C. Bailey, Elektra 46656 CPP	55
★	47	7	IT'S FOR YOU—Prism (Tony Peluso & Peter Beckett), P. Beckett, Casablanca 2265 CPP	47
★	49	6	LANOLATO—Gladys Knight & The Pips (Nicholas Ingman & Andrew Simpson), A. Stafford, N. Simpson, Columbia 1-11239 WBM	49
★	53	3	BOULEVARD—Jackson Browne (Jackson Browne, Greg Ladanyi), J. Browne, Asylum 47063 (Elektra) CPP	53
★	49	30	SHOULD'VE NEVER LET YOU GO—Neil Sedaka & Dara Sedaka (Robert Appere, Neil Sedaka), N. Sedaka, P. Cody Lewis 46615 CLM/ABP-BP	30
★	56	5	SHANDI—Ram (Ron Peno), P. Worley, P. Peno, Casablanca 2287 CPP	56
★	59	4	BETONO—Herb Alpert (Herb Alpert, Captain Randy Badian & Andy Armour), G. Herman, A&M 2240 CHA	59
★	57	6	ONE MORE TIME FOR LOVE—Billy Preston & Syreeta (Stephen DePippo Lickel, Tony Jones & J. Peters), J. Peters, Tamla 54321 (Motown) CPP	57
★	54	5	LET'S GO "ROUND AGAIN—Average White Band (David Foster), A. Garvey, Arista 0529 B-3	54
★	53	8	CALL ME—Blondie ★ (George Martin), C. Harrison, B. Harris, Chrysalis 2416 B-3/WBM	53
★	62	5	SOMEONE THAT I USED TO LOVE—Natalie Cole (Michael Omartian), M. Mason, C. Coffey, Capitol 4869 CPP	62
★	70	3	GIVE ME THE NIGHT—George Benson (Quincy Jones), R. Temperton, Warner Bros. Q-Disc 49505 WBM	70
★	52	17	DON'T FALL IN LOVE WITH A DREAMER—Kenny Rogers w/Kim Carnes (Larry Butler), J. Rabbitt, Reprise, R. Carnes, B. Ellingsen, United Artists 1345 CPP/ALM	5
★	66	4	ONE IN A MILLION YOU—Larry Graham (Larry Graham, Ron Nabb), L. Graham, Solar, Arista 0523 CPP/ALM	66
★	67	2	LOOKIN' FOR LOVE—Johnny Lee (John Boylan), A. Martinez, S. Bram, B. Morrison, Asylum 47060 CPP	67
★	60	6	ON THE BEDDING—Lee Dorsey (Allen Toussaint & John Stanley), R. Dorsey, Epic 1-50863 ABP/B-P	54
★	71	4	LOVE THAT GOT AWAY—Pleasant Valley (Tom Lofthouse, Mark Albert, Howard Albert), R. Roberts, Atlantic 3679 WBM	71
★	69	4	THAT LOVIN' YOU FEELIN' AGAIN—Roy Orbison & Emmylou Harris (Brian Ahern), A. Bryant, C. Price, Warner Bros. 49263 CPP	69
★	63	44	EVERYTHING WORKS IF YOU LET IT—Chaka Khan (George Wilkins), R. Nielsen, Epic 7-1206 CPP	57
★	76	2	YOU'RE THE ONLY WOMAN—Ambrosia (Freddy Piro), D. Pack, Warner Bros. 49508 WBM	76
★	74	3	YEARS FROM NOW—Dr. Hook (Ron Levine), M. Sharp, Capitol 4885 B-3	74
★	73	4	DANCIN' IN THE STREETS—Ten DeSarro with K.C. (Cohen), Stoneman, Gaye, Hunter, Casablanca 2216 CPP	73
★	67	68	WHO DIDIT J.R.—Jerry Reed Hubbard with Band Melody (Ed Sizemore), E. Hubbard, Band, Oreoton 1150 WBM	67
★	100	54	ALABAMA GETAWAY—Grateful Dead (Gary Lewis), Garcia, Hunter, Arista 0529 WBM	10
★	78	3	FREE ME—Regina Dorsey (Jeff Bloom), R. Ballard, Prelude 21185 CPP	78
★	80	3	IF I WERE YOU—Judy Bailey (Jerry Fuller), J. Fuller, J. Hobbs, MCA 11264 B-3	80
★	82	2	UPSIDE DOWN—Diana Ross (Bernard Rodgers), R. Evans, R. Rodgers, Motown 1494 WBM	82
★	79	4	HONEY, HONEY—Ernest Hudson (Willie Clarke), E. King Jr., Aldon 3650 (T.A.) CPP	79
★	73	5	SAVE ME—Dave Mason (Jim Ed Norman), D. Mason, Columbia 1-11289 CPP	73
★	NEW ENTRY	1	HOT HOO HEARTS—Robbie Dupree (Rick Chadwick & Peter Bunetta), B. LaBounty, S. Gagen, Geffen 47005 CPP	75
★	NEW ENTRY	1	IT HURTS TOO MUCH—Eric Carmen (Harry Maslin), E. Carmen, Arista 0598 WBM	77
★	NEW ENTRY	1	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME—Jermaine Jackson (Steve Wonder), S. Wonder, Motown 1490 CPP	86
★	NEW ENTRY	1	I'M ALRIGHT—Kenny Loggins (Kenny Loggins, Steve Dorff), L. Loggins, Columbia 1-11317 WBM	88
★	NEW ENTRY	1	JUST CAN'T WAIT—J. Geils Band (Seth Justman), P. Wolf, S. Justman, EMI-America 8047	78
★	NEW ENTRY	1	I GET OFF ON IT—Tony Joe White (Tony Joe White), J. White, Casablanca 2279 B-3	79
★	NEW ENTRY	1	HALF MOON SLIVER—Walter (Dave Eric & Walter), W. Phillips, T. Cullum, L. Bourgeois, MCA South Bend 41217 WBM	90
★	NEW ENTRY	1	CRY JUST A LITTLE—Paul Davis (Paul Davis & Ed Seay), P. Davis, Bang 7-8411 (CBS) CPP	88
★	NEW ENTRY	1	MY MISTAKE—The Bangles (Gerard Smerkin & Rick Rosenfeld), J. Jordan, RSO 1032 B-3	82
★	NEW ENTRY	1	THE BLUE SIDE—Crystal Gayle (Alan Reynolds), E. Lasley, A. Wilde, Columbia 1-11279 CPP/ALM	83
★	NEW ENTRY	1	HOW DOES IT FEEL TO BE BACK—Byrd Hall & John Dukes (Byrd Hall & John Dukes), J. Dukes, MCA 11248 CHA	85
★	NEW ENTRY	1	HEY THERE LONELY GIRL—Robert John (George Tobin), E. Shuman, L. Carr, EMI-America 8049 B-3	87
★	NEW ENTRY	1	UNDER THE SUN—Peter Frampton (Peter Frampton), P. Cotton, Atlantic 3679 WBM	95
★	NEW ENTRY	1	WHEN THINGS GO WRONG—Robin Lane & The Chartbusters (Jack Nitzsche), J. Cobb, Warner Bros. 49246 MCA	87
★	NEW ENTRY	1	THE ROYAL MILE—Gerry Rafferty (Hugh Murphy & Gerry Rafferty), G. Rafferty, United Artists 1266 CPP	89
★	NEW ENTRY	1	CHEAP SUNGLASSES—J.J. Cale (Mike Nesmith), Mike Nesmith, Warner Bros. 49238 CPP	89
★	NEW ENTRY	1	YOU AND ME—Rockie Robbins (Bobby Martin), J.P. Pennington, A&M 2233 CPP	96
★	45	10	ALL NIGHT THING—The Invitations Meet's Band (Richard Gottehrer), Invitations, Mango 403 (Island) WBM	45
★	48	11	ASHES BY NOW—Rodney Crowell (Craig Leon & Rodney Crowell), R. Crowell, Warner Bros. 49224 CLM	48
★	52	6	SWEET SENSATION—Stephanie Mills (James Mtume & Reggie Lucas), J. Mtume, R. Lucas, 20th Century 2400 CPP	52
★	61	12	THEME FROM NEW YORK, NEW YORK—Frank Sinatra (Charles Burke), F. Ebb, J. Kander, Reprise 49233 (Warner Bros.) B-3	61
★	63	19	STOMP—The Brothers Johnson (Quincy Jones), L. Johnson, G. Johnson, S. Johnson, R. Temperton, A&M 2216 CPP	63
★	96	NEW ENTRY	WHERE OHO WE GO WRONG—Frankie Valli (Bob Gaudio), R. Kerr, M. Potter, MCA 41253 CPP	96
★	64	14	TWO PLACES AT THE SAME TIME—Jim Weatherly (Ray Parker Jr.), R. Parker Jr., Arista 0494 WBM	64
★	98	65	STOP YOUR SOBBING—Pretenders (Nick Lowe), C. Hynde, J. Honeyman-Scott, Sire 49236 B-3	98
★	99	91	I'M HAPPY JUST TO DANCE WITH YOU—Anne Murray (Jerry Fuller), T. Lennon, P. McCartney, Capitol 4878 CLM	91
★	100	94	SOMETHIN' BOUT YOU BABY I LIKE—Glen Campbell & Rita Coolidge (Gary Knecht), R. Sean, Capitol 4885 WBM	10

★ **STAR PERFORMERS:** Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 8 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous weeks starred positions are maintained unless a star is the current week's highest gainer in the same chart block but products which would normally move up with a star in such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification: Gold (Million Seller) ● Platinum (Two million seller) ● Two million seller ● (Seal indicated by triangle)

Sheet music suppliers are combined to piano/vocal sheet music copies and do not purport to represent sheet publications distribution. ABP = Alfred Publishing Co. ALF = Alfred Publishing. ALM = Almo Publications. A.R. = Acuff-Rose. B-M = Belwin Mills. BB = Big Bells. B-3 = Big Three Pub. BP = Bradley Pub. CH = Chappell Music. CLM = Chevoy Lane Music Co. CPI = Cimino Pub. CPP = Columbia Pictures Pub. FMC = Frank Music Corp. HAN = Hansen Pub. IMM = Ivan Mogull Music. MCA = MCA Music.

HOT 100 A-Z—(Publisher-Licensee)

Against Sky Band (Music ASCAP)
Amazing Galleries (Full Bore ASCAP)
Ashes By Now (Rockie Robbins ASCAP)
All Night Long (Alan Walter ASCAP)
All Night Thing (Aldon ASCAP)
A Lover's Holiday (Change & Kamoka ASCAP)
Bad Girls (Bad Girls ASCAP)
Biggest Part Of Me (Rumbalero ASCAP)
Blue Side (Crystal Gayle Music ASCAP)
Boulevard (Swallow ASCAP)
Against Pain Of Me (Pleasure Dome ASCAP)
Brazilian Sunshine (Irish ASCAP)
Call Me (Chrysalis Chappell ASCAP)
Cars (Reggeon Rickenbacker ASCAP)
Cheap Sunglasses (Cale ASCAP)
Coming Up (MPL ASCAP)
Cry Just A Little (Unity ASCAP)
Dancin' In The Streets (Jobete ASCAP)
Dancing Shoes (Chappell ASCAP)
Dancing Tonight (Jobete ASCAP)
Dancin' Man (Chappell ASCAP)
Dancing Man (Chappell

THANK YOU

BARCLAY JAMES HARVEST

CONGRATULATIONS ON YOUR
RECORD-BREAKING TOUR OF
GERMANY AND AUSTRIA

FROM MAMA CONCERTS AND
OVER 250.000 BJH-FANS.

ENTIRE TOUR SOLD OUT

Feb. 3, 1980	Frankfurt/Main	Festhalle
Feb. 4, 1980	Münster	Halle Münsterland
Feb. 5, 1980	Essen	Grugahalle
Feb. 6, 1980	Stuttgart-Sindelfingen	Messehalle
Feb. 8, 1980	Freiburg	Stadthalle
Feb. 9, 1980	Ludwigshafen	Eberthalle
Feb. 10, 1980	Kassel	Eissporthalle
Feb. 12, 1980	Königshofen	Tauber Franken Halle
Feb. 13, 1980	Düsseldorf	Philipshalle
Feb. 14, 1980	Hamburg	Congress Centrum
Feb. 15, 1980	Hamburg	Congress Centrum
Feb. 17, 1980	Wolfsburg	Stadthalle
Feb. 18, 1980	Hannover	Niedersachsenhalle
Feb. 20, 1980	Nürnberg-Neunkirchen	Hemmerleinhalle
Feb. 21, 1980	Nürnberg-Neunkirchen	Hemmerleinhalle
Feb. 22, 1980	Hof	Freiheitshalle
Feb. 23, 1980	München	Basketballhalle
Feb. 24, 1980	München	Basketballhalle
Feb. 28, 1980	Kiel	Ostseehalle
Feb. 29, 1980	Bremen	Stadthalle
Mar. 30, 1980	Ulm	Donauhalle
Mar. 31, 1980	Passau	Nibelungenhalle
Apr. 1, 1980	Wien	Stadthalle
Apr. 2, 1980	München	Olympiahalle
Apr. 3, 1980	Saarbrücken	Saarlandhalle
Apr. 5, 1980	Kassel	Eissporthalle
Apr. 7, 1980	Stuttgart-Sindelfingen	Messehalle
Apr. 9, 1980	Frankfurt/Main	Festhalle

8000 München 2
Hoffmeyer Straße 51
(089) 26 90 20
Telex: 05 28 785
W. Germany

8000 Frankfurt/M.
Hansaallee 19
☎ (0611) 59 00 74
Telex: 0414141
W. Germany

Pleasure

PLEASURE • SPECIAL THINGS

IT'S PURE PLEASURE

Produced by 360° Music, Inc. • On Fantasy records and tapes
Management Direction: Chad B. Debnam (415) 655-2388
Booking: William Morris Agency

Billboard TOP LPs & TAPE

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Compiled from national retail stores by the Music Popularity Chart Dept. and the Record Market Research Dept. of Billboard.

★ STAR PERFORMER—LPs registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	Artist / Title / Label Number (Dist. Label)	Suggested List Price: Album	8-Track	Cassette
★ 1	1	18	BILLY JOEL / Glass Houses / Columbia FC 36384	▲ 8.98	8.98	8.98
★ 2	2	12	ERIC CLAPTON / Just One Night / RSO RS-2-4202	● 13.98	13.98	13.98
3	3	6	PAUL McCARTNEY / McCartney II / Columbia FC 36511	8.98	8.98	8.98
★ 4	4	10	SOUNDTRACK / The Empire Strikes Back / RSO RS-2-4201	● 13.98	13.98	13.98
★ 5	5	10	PETE TOWNSHEND / Empty Glass / Atco SD 32-100 (Atlantic)	● 7.98	7.98	7.98
★ 6	6	15	JERMAINE JACKSON / Let's Get Serious / Motown M7-928R1	7.98	7.98	7.98
★ 7	7	4	COMMODORES / Heroes / Motown M8-939M1	8.98	8.98	8.98
★ 8	NEW ENTRY		THE ROLLING STONES / Emotional Rescue / Rolling Stones COC 16015 (Atlantic)	8.98	8.98	8.98
★ 9	9	10	SOUNDTRACK / Urban Cowboy / Asylum DP 90002 (Elektra)	15.98	15.98	15.98
★ 10	NEW ENTRY		JACKSON BROWNE / Hold Out / Asylum 5E-511 (Elektra)	8.98	8.98	8.98
11	11	13	GENESIS / Duke / Atlantic SD 16014	8.98	8.98	8.98
★ 12	12	6	DIANA ROSS / Diana / Motown M8-936M1	8.98	8.98	8.98
★ 13	14	8	ELTON JOHN / 21 At 33 / MCA MCA-5121	8.98	8.98	8.98
★ 14	15	31	SOUNDTRACK / The Rose / Atlantic SD 16010	▲ 8.98	8.98	8.98
15	8	19	BOB SEGER & THE SILVER BULLET BAND / Against The Wind / Capitol SOO 12041	▲ 8.98	8.98	8.98
16	16	32	PINK FLOYD / The Wall / Columbia PC2 36183	▲ 13.98	13.98	13.98
★ 17	19	4	SOUNDTRACK / The Blues Brothers / Atlantic SD 16017	8.98	8.98	8.98
18	18	47	MICHAEL JACKSON / Off The Wall / Epic FE 35745	▲ 8.98	8.98	8.98
★ 19	23	4	THE KINKS / One For The Road / Arista A2L 8401	13.98	13.98	13.98
★ 20	NEW ENTRY		QUEEN / The Game / Elektra 5E-513	8.98	8.98	8.98
21	10	14	LIPPS INC / Mouth To Mouth / Casablanca NBLP 7197	● 7.98	7.98	7.98
22	13	8	TED NUGENT / Scream Dream / Epic FE 36404	8.98	8.98	8.98
23	20	14	BOZ SCAGGS / Middle Man / Columbia FC 36106	● 8.98	8.98	8.98
24	24	14	MANHATTANS / After Midnight / Columbia JC 36411	7.98	7.98	7.98
★ 25	29	4	S.O.S. / The S.O.S. Band / Tabu NJZ 36332 (CBS)	7.98	7.98	7.98
26	26	9	EMMYLOU HARRIS / Roses In The Snow / Warner Bros. BSK 3422	7.98	7.98	7.98
27	27	12	STEPHANIE MILLS / Sweet Sensation / 20th Century T-603 (RCA)	● 7.98	7.98	7.98
★ 28	30	6	BLACK SABBATH / Heaven And Hell / Warner Bros. BSK 3372	7.98	7.98	7.98
★ 29	33	11	CHANGE / The Glow Of Love / RFC RFC 3438 (Warner Bros.)	7.98	7.98	7.98
30	17	15	FRANK SINATRA / Trilogy: Past, Present and Future / Reprise 3FS-2300 (Warner Bros.)	20.98	20.98	20.98
★ 31	58	2	BOB DYLAN / Saved / Columbia FC 36553	8.98	8.98	8.98
★ 32	51	2	ROSSINGTON COLLINS BAND / Anytime, Anyplace, Anywhere / MCA MCA-5130	8.98	8.98	8.98
★ 33	35	5	PETER GABRIEL / Peter Gabriel / Mercury SRM-1-3848	7.98	7.98	7.98
34	34	8	JUDAS PRIEST / British Steel / Columbia JC 36443	7.98	7.98	7.98
★ 35	37	9	CAMEO / Cameosis / Chocolate City CCLP 2011 (Casablanca)	7.98	7.98	7.98
36	36	7	WAYLON JENNINGS / Music Man / RCA AHL1-3602	7.98	7.98	7.98
★ 37	39	10	PURE PRAIRIE LEAGUE / Firin' Up / Casablanca NBLP 7212	7.98	7.98	7.98
★ 38	40	5	KISS / Kiss Unmasked / Casablanca NBLP 7225	8.98	8.98	8.98
★ 39	41	3	CHEAP TRICK / Found All The Parts / Epic 4E 36453 (10 inch)	4.98		
★ 40	59	2	JEFF BECK / There And Back / Epic FE 35684	8.98	8.98	8.98
41	21	23	CHRISTOPHER CROSS / Christopher Cross / Warner Bros. BSK 3383	● 7.98	7.98	7.98
★ 42	46	7	JOAN ARMATRADING / Me Myself I / A&M SP-4809	7.98	7.98	7.98
43	43	5	CHAKA KHAN / Naughty / Warner Bros. BSK 3385	7.98	7.98	7.98
★ 44	63	7	SOUNDTRACK / Fame / RSO RX-1-3080	7.98	7.98	7.98
★ 45	53	7	CAROLE KING / Pearls—Songs of Goffin & King / Capitol SOO 12073	8.98	8.98	8.98
46	48	19	LINDA RONSTADT / Mad Love / Asylum 5E-510 (Elektra)	▲ 8.98	8.98	8.98
47	47	26	PRETENDERS / Pretenders / Sire SRK 6083 (Warner Bros.)	● 7.98	7.98	7.98
48	49	8	GLADYS KNIGHT & THE PIPS / About Love / Columbia JC 36387	7.98	7.98	7.98
49	22	14	VAN HALEN / Women And Children First / Warner Bros. HS 3415	▲ 8.98	8.98	8.98
★ 50	54	5	AL JARREAU / This Time / Warner Bros. BSK 3434	7.98	7.98	7.98
51	52	6	DEVO / Freedom Of Choice / Warner Bros. BSK 3435	7.98	7.98	7.98
★ 52	57	5	SOUNDTRACK / Can't Stop The Music / Casablanca NBLP 7220	8.98	8.98	8.98
53	25	14	AMBROSIA / One Eighty / Warner Bros. BSK 3368	7.98	7.98	7.98
54	28	10	GRATEFUL DEAD / Go To Heaven / Arista AL 9508	8.98	8.98	8.98
55	55	24	J. GEILS BAND / Love Stinks / EMI America SOO 17016	● 7.98	7.98	7.98
56	56	40	EAGLES / The Long Run / Asylum 5E-508	▲ 8.98	8.98	8.98
★ 57	65	5	SPINNERS / Love Trippin' / Atlantic SD 19270	7.98	7.98	7.98
58	32	14	ISLEY BROTHERS / Go All The Way / T-Neck FZ 36305 (CBS)	▲ 8.98	8.98	8.98
59	60	10	ISAAC HAYES / And Once Again / Polydor PD-1-6269	7.98	7.98	7.98
★ 60	66	4	ROXY MUSIC / Flesh And Blood / Atco SD 32-102 (Atlantic)	7.98	7.98	7.98
★ 61	77	2	THE MOTELS / Careful / Capitol ST 12070	7.98	7.98	7.98
62	31	18	JOURNEY / Departure / Columbia FC 36339	▲ 8.98	8.98	8.98
63	38	40	PAT BENATAR / In The Heat Of The Night / Chrysalis CHR 1236	● 7.98	7.98	7.98
64	42	37	TOM PETTY & THE HEARTBREAKERS / Damn The Torpedoes / Backstreet 5105 (MCA)	▲ 8.98	8.98	8.98
★ 65	72	5	LARRY GRAHAM / One In A Million You / Warner Bros. BSK 3447	7.98	7.98	7.98
★ 66	78	2	THE CRUSADERS / Rhapsody And Blues / MCA MCA-5124	8.98	8.98	8.98
67	67	6	SOUTHSIDE JOHNNY & THE ASBURY JUKES / Love Is A Sacrifice / Mercury SRM-1-3836	7.98	7.98	7.98
68	70	5	BLACKFOOT / Tomcattin' / Atco SD 32-101 (Atlantic)	7.98	7.98	7.98
69	69	9	MAC DAVIS / It's Hard To Be Humble / Casablanca NBLP 7207	7.98	7.98	7.98
70	71	6	WILLIE NELSON & RAY PRICE / San Antonio Rose / Columbia JC 36476	7.98	7.98	7.98
★ 71	79	2	SOUNDTRACK / Xanadu / MCA MCA-6100	9.98	9.98	9.98
★ 72	90	5	ROCKY BURNETTE / The Son Of Rock And Roll / EMI America SW-17033	7.98	7.98	7.98
73	73	10	SYREETA / Syreeta / Tamla T7-372R1 (Motown)	7.98	7.98	7.98
74	50	15	KENNY ROGERS / Gideon / United Artists LOO-1035	▲ 8.98	8.98	8.98
75	75	19	SKYY / Skyway / Salsoul SA 8532 (RCA)	7.98	7.98	7.98
76	44	9	ALICE COOPER / Flush The Fashion / Warner Bros. BSK 3436	7.98	7.98	7.98
77	81	8	GRAHAM PARKER & THE RUMOUR / The Up Escalator / Arista AL 9517	8.98	8.98	8.98
78	80	6	NATALIE COLE / Don't Look Back / Capitol ST 12079	7.98	7.98	7.98
79	45	10	TEMPTATIONS / Power / Gordy G8-994M1 (Motown)	8.98	8.98	8.98
★ 80	110	2	BOB JAMES / H / Tappan Zee/Columbia JC 36422	7.98	7.98	7.98
81	64	17	ROBERTA FLACK FEATURING DONNY HATHAWAY / Roberta Flack Featuring Donny Hathaway / Atlantic SD 16013	● 7.98	7.98	7.98
82	68	9	TOMMY TUTONE / Tommy Tutone / Columbia NJC 36372	5.98	5.98	5.98
83	76	25	GARY NUMAN / The Pleasure Principle / Atco SD 38120 (Atlantic)	7.98	7.98	7.98
84	89	7	ROCKIE ROBBINS / You And Me / A&M SP-4805	7.98	7.98	7.98
85	86	14	FATBACK / Hot Box / Spring SP-1-6726 (Polydor)	7.98	7.98	7.98
86	82	16	PAT TRAVERS BAND / Crash And Burn / Polydor PD-1-6262	7.98	7.98	7.98
87	87	20	THE BROTHERS JOHNSON / Light Up The Night / A&M SP-3716	● 8.98	8.98	8.98
88	61	6	GERRY RAFFERTY / Snakes And Ladders / United Artists LT-1039	8.98	8.98	8.98
★ 89	99	2	CARLY SIMON / Come Upstairs / Warner Bros. BSK 3443	7.98	7.98	7.98
90	92	8	THE INVISIBLE MAN'S BAND / The Invisible Man's Band / Mango MLPS 9537 (Island)	7.98	7.98	7.98
91	91	7	GENE CHANDLER / '80 / 20th Century T-605 (RCA)	7.98	7.98	7.98
★ 92	100	6	ROBBIE DUPREE / Robbie Dupree / Elektra 6E-273	7.98	7.98	7.98
93	93	3	GENESIS / And Then There Were Three / Atlantic SD 19173	7.98	7.98	7.98
★ 94	101	2	BLUE OYSTER CULT / Cultosaurus Erectus / Columbia JC 36550	7.98	7.98	7.98
95	95	4	STANLEY CLARKE / Rocks, Pebbles And Sand / Epic JE 36506	7.98	7.98	7.98
96	96	7	LUCIANO PAVAROTTI / Pavarotti's Greatest Hits / London PAV 2003-4	15.98	15.98	15.98
97	97	40	BLONDIE / Eat To The Beat / Chrysalis CHE 1225	● 8.98	8.98	8.98
98	62	15	RAY PARKER JR. AND RAYDIO / Two Places At The Same Time / Arista AL 9515	● 8.98	8.98	8.98
99	74	6	DAVE MASON / Old Crest On A New Wave / Columbia JC 36144	7.98	7.98	7.98
★ 100	107	9	BLOWFLY / Blowfly's Party / Weird World WWX 2034 (T.K.)	7.98	7.98	7.98
101	98	29	THE WHISPERS / The Whispers / Solar BXL1-3521 (RCA)	▲ 7.98	7.98	7.98
102	102	10	AIR SUPPLY / Lost In Love / Arista AB 4268	7.98	7.98	7.98
103	105	13	SQUEEZE / Argybargy / A&M SP-4802	7.98	7.98	7.98
104	85	5	SAMMY HAGAR / Danger Zone / Capitol ST 12069	7.98	7.98	7.98

★ STAR PERFORMERS: Stars are awarded on the Top LPs & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 8 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. • Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

INTESTINAL AILMENT

Cartridge Inventor George Eash Dead

LOS ANGELES—The man who invented the continuous play tape cartridge in 1953 in Toledo is dead

George Eash, 68, died of an intestinal ailment July 6 in Provo, Utah

"The tape was guided across the playback heads by a capstan and pinchwheel assembly," Eash told Eliot Tiegel in a Billboard interview published March 5, 1966 "The principle of the continuous loop was an old one The problem was in getting a quantity of tape to go around that would not bind or stop I concentrated on developing a hub and reel shape plus utilization of a lubricant to allow the tape to slide freely over its adjacent layer"

Eash's first cartridge offered 600 feet of music at 7 inches per second It plugged into a home system and retailed for $75

In 1961, Eash met Earl Muntz in Chicago and moved to California with him a year later They worked together closely, perfecting a more efficient cartridge which met with immense commercial success In the fall of 1965, Eash became a consultant. He continued to receive royalties on his three cartridge patents thereafter.

Eash and Muntz remained close friends, and Muntz attended a mass for Eash Thursday (10).

The inventor is survived by his widow, Hazel; a son, George Jr. and a daughter, Cindy.

Crowd Safety Steps Filed By Cincinnati Task Force

By VICTOR HARRISON

CINCINNATI—More than 100 steps that should be taken to help assure safety in places of assembly in this city have been set forth by the Task Force on Crowd Control and Safety in its report, "Crowd Management," issued Tuesday (8).

Appointed last December by Sylvester Murray, city manager, following a Who concert at the Cincinnati Riverfront Coliseum in which 11 persons were killed and many injured, the task force made specific recommendations for effective crowd management, seating, city policy on police services, architectural planning and design and emergency medical and ambulance services.

The report contains a chapter on successful crowd management techniques used in facilities in other cities, new recommendations for existing and proposed laws and guidelines for crowd management and a 78 page appendix devoted to task force correspondence and reference materials used in the compilation of the report.

The nine-member task force also recommends that the International Assn. of Auditorium Managers develop national crowd management standards for facility operators and promoters along with a program of incentives or sanctions to encourage its members to meet these standards

The task force and its staff interviewed more than 50 persons including local facility operators, law enforcement officials, rock concertgoers, promoters and other directly or indirectly involved with the events of last Dec 3

To gain a broader perspective on the management of major events and crowd dynamics task force representatives visited seven multipurpose facilities, including Madison Square Garden and the Spectrum, to speak with crowd and pedestrian planning experts.

They also conferred with facility operators, promoters, performers, law enforcement officials and security personnel throughout the country.

Paul Wertheimer, task force chief of staff, says, "This is just the first step and not a definitive report on crowd management" He hopes, however, that the task force's findings "will serve as a push to get more research started in the areas of public safety and crowd management."

Case Of Suspected Duper Over?

• *Continued from page 14*

nent injunction were signed June 24 in a federal court in New Haven, one of several venues where Martin was under legal siege by the RIAA and its members.

The case began in 1975 in California, where Capitol Records and other labels first brought copyright infringement charges against Martin in connection with alleged illegal duping

A second case prompted by the establishment of a company called National Music, an alleged sales arm for Martin's alleged pirated product, was brought in New Haven in 1977 by RCA and Atlantic.

One of the more interesting angles in the recent court decision allows representatives of the plaintiff labels, and the RIAA, to conduct regular inspections of the premises of all the defendants to insure that all illegal duping has stopped.

After being permanently enjoined by the California court in the first action from any illegal duping, Martin brought an antitrust suit against the RIAA, which was later decided in the RIAA's favor

Martin, meanwhile, had been found guilty of violating the initial injunction Undaunted, he appealed the judgment in the RIAA antitrust suit

Another suit was brought against Martin in New Hampshire by Capitol, RCA, MCA and Warner Bros on similar charges

All these federal actions were consolidated for the purposes of the latest New Haven decision

Defendants Martin, Pearl Music, National Music, Ronald Morf, and the Market Research Corp were also ordered to share in a $10,000 damage penalty levied by the Connecticut court

RICHARD M. NUSSER

Mathis On Cable

NEW YORK—Home Box Office, the national pay-TV network, will present "Johnny Mathis in Concert" Saturday (12) at 8 p m The concert was videotaped at the Royal Albert Hall in London

Artie Ripp Builds Small 'Empire'

• *Continued from page 10*

Music (incorporated in 1971) or Ripparthur his ASCAP firm include "When I Wanted You," recorded by Barry Manilow (Arista) and written by Gino Cunico, "Is That You," recorded by Kiss (Casablanca) and written by Gerard McMahon, and "Bad Times," recorded by Tavares (Capitol) and written by McMahon. This songwriter also wrote the music for "Defiance," an AIP film, and contributed songs to "Gorp," another AIP picture Television programs such as the now syndicated "Supershow" and "Captain Kool And The Kongs" have also used music published by Ripp's companies and written by Cunico and John Madera

Home Grown Music is associated with April/Blackwood, which assists in the collection of monies earned in the U S puts out sheet music and also works the songs

The production and publishing companies are in the process of being moved from their location on Whitsett Ave in Studio City, an L.A. suburb, to two adjacent, more spacious facilities on nearby Laurel Canyon Blvd The new facilities will include, among other features, band rehearsal rooms, writers rooms and executive offices

The recording studio, which Ripp says he is least involved with, will remain at the Whitsett address "sequestered away from the buzz and madness of Hollywood"

The building houses two studios, one with a 32-track automated MCI JH-500 computerized console and the other with a customized transformerless Angus console with 16 and 24-track capabilities. Other equipment includes a 32-track Stevens machine, a 24-track Ampex machine and various outboard gear and musical instruments.

The three engineers who staff the studios are Joel Soiffer (chief engineer), Larry Elliot and Joey Latimer. Artists who have worked on projects at Fidelity include Mandrill, Melanie, Peter Yarrow and Gabor Szabo.

In order to provide a wide variety of channels and outlets for his artists, Ripp is taking steps to further expand his facilities.

"The next step is to build or buy our own theatre soundstage for our audio/visual division which is being developed within Family Productions," Ripp says.

Billboard photos by Richard DiLello

Board Man: Artie Ripp checks the settings during a session at his Studio City, Calif., recording studio.

Lifelines

Births

Boy to Debby Boone, singer, and Gabriel Ferrer July 8 in Los Angeles.

* * *

Girl, Angela Marie, to Holly and Clarence Frank. Mother is on the staff of the National Academy of Recording Arts & Sciences in Burbank.

Marriages

Lori Clapp, administrative assistant in the personnel department of Capitol Records, Los Angeles, to William Rhodes in Minneapolis June 7. Gromm plays guitar, bass and keyboards.

* * *

Lee Smith, national sales manager for Angel Records, Los Angeles, to Sandra Voelkuer of A&M Records advertising department June 28 in Los Angeles.

Deaths

Vinicius de Moraes, 66, composer of "The Girl From Ipanema" and other Brazilian hit songs, July 9 in Rio de Janeiro after an illness of several months.

Torrid Sunshine In Texas Helps & Hurts Jukeboxes

NASHVILLE—One side effect of the record Texas heat wave is that it's helped jukebox receipts. The other is that it's hurt them Operators polled from all parts of the state agreed that the weather has somehow affected their income.

Says Joe Matassa, American Distributing, Dallas "Our business should be down right now but it's actually up Summer is usually a slow period." Matassa operates about 100 boxes, most of them in city locations

"Our theory is that if it's too hot to do anything else," Matassa continues, "people will stay inside." Thus, he adds, his jukebox fortunes are tied to the efficacy of the air-conditioning in the various locations. "In some places, receipts are up tremendously—5%-10%. But they're down where there's no air-conditioning"

Notes Lee Cave, of Action Vending, El Paso: "Generally, everything is kind of down. Some club operators tell me that their business is at an all-time low" Cave says she operates 35 to 50 jukeboxes El Paso has been one of the hottest spots in Texas of late

About 75% of Todaro Music's boxes are in small town locations Todaro services towns within a 90-mile radius of its home base in Bryan The firm has 125 units. "Receipts are up," Vancie Todaro reports "People seem to be staying indoors It's difficult to say where our best locations are Taverns are good, but so are bowling alleys"

Todaro says the lack of diversions in small towns is probably helping goose the receipts, too.

Jo Ann Westerman, of Matranga Music, Houston, agrees with Matassa about the significance of air-conditioned locations The trouble is, she says, the airconditioners have been breaking down in her area With more than 200 boxes to attend, Matranga is one of the state's largest operators

"It's been down for us during the past two weeks," Westerman reports. "People aren't staying in the locations as long as they normally would. A lot of them seem to be trying to escape the heat by going outside"

Another Houston operator, Jack Stazo, of Big State Vending, confirms that there is a "general down trend" in the business. He says he believes, however, the trend has as much to do with the condition of the national economy as it does with the Texas heat.

Stazo oversees the operation of 150 boxes, "a lot" of which are programmed for a quarter a play

"The weather's hurt us a little bit," says Ernest Barberio, "because people are having to spend their money on utility bills." Barberio Music, San Antonio, has 75 boxes.

Barberio notes that his best locations are in bowling alleys and amusement centers. "I've got a dozen boxes on a military base—and there's no action there"

ED MORRIS

New Sinatra Single

LOS ANGELES "You and Me (We Wanted it All)," backed with "I've Been There," was released as the second single from Frank Sinatra's "Trilogy" album by Warner Bros. Wednesday (9).

"Theme From New York, New York," the first single released from the album, is a Hot 100 mover

Script To Clark

LOS ANGELES—Dick Clark Productions has purchased the script to "Captain Fantastic And The Brown Dirt Cowboy," an animated film with a screenplay by Bernie Taupin and Ian La Frenais. Illustrator Alan Aldridge will animate the film, based on Taupin's lyrics to Elton John's No. 1 LP from 1975.

TOP LPs & TAPE™

POSITION 105-200

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Compiled from national retail stores by the Music Popularity Chart Dept. and the Record Market Research Dept. of Billboard

★ STAR PERFORMER—LPs registering greatest proportionate upward progress this week

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST / Title / Label, Number (Dist. Label)	SUGGESTED LIST PRICE: ALBUM	8-TRACK	CASSETTE
105	88	12	ANNE MURRAY / Somebody's Waiting / Capitol SOO 12064	8.98	8.98	8.98
106	84	19	TEENA MARIE / Lady T / Gordy G7 992R1 (Motown)	7.98	7.98	7.98
107	94	14	HERBIE HANCOCK / Monster / Columbia JC 36415	7.98	7.98	7.98
108	83	18	SPYRO GYRA / Catching The Sun / MCA MCA 5108	8.98	8.98	8.98
109	114	25	THE B-52'S / The B-52's / Warner Bros. BSK 3355	7.98	7.98	7.98
110	111	8	POINT BLANK / The Hard Way / MCA MCA 5114	8.98	8.98	8.98
111	112	12	DOLLY PARTON / Dolly Dolly Dolly / RCA AHL1 3546	8.98	8.98	8.98
★112	121	5	MILLIE JACKSON / For Men Only / Spring SP 1 6727 (Polydor)	7.98	7.98	7.98
113	118	12	DEF LEPPARD / On Through The Night / Mercury SRM 1 3828	7.98	7.98	7.98
114	108	24	THE CLASH / London Calling / Epic E2 36328	9.98	9.98	9.98
115	115	19	SMOKEY ROBINSON / Warm Thoughts / Tamla T8-367M1 (Motown)	8.98	8.98	8.98
116	116	8	AVERAGE WHITE BAND / Shine / Arista AL 9523	8.98	8.98	8.98
117	117	3	JOHNNY GUITAR WATSON / Love Jones / DJM 3 (Mercury)	7.98	7.98	7.98
118	104	33	MANHATTAN TRANSFER / Extensions / Atlantic SD 19258	7.98	7.98	7.98
119	119	15	CON FUNK SHUN / Spirit Of Love / Mercury SRM 1 3806	● 7.98	7.98	7.98
120	123	33	DAN FOGELBERG / Phoenix / Full Moon/Epic FE 35634	▲ 8.98	8.98	8.98
121	122	96	BLONDIE / Parallel Lines / Chrysalis CHR 1192	▲ 7.98	7.98	7.98
★122	144	64	WAYLON JENNINGS / Greatest Hits / RCA AHL1 3378	▲ 7.98	7.98	7.98
123	125	3	SOUNDTRACK / Bronco Billy / Elektra 5E 512	8.98	8.98	8.98
★124	NEW ENTRY		THE CHARLIE DANIELS BAND / Volunteer Jam VI / Epic KE2 36438	13.98	13.98	13.98
125	103	15	MICKEY MOUSE / Mickey Mouse Disco / Disneyland 2504	▲ 4.98	4.98	4.98
126	127	12	BERNADETTE PETERS / Bernadette Peters / MCA MCA 3230	7.98	7.98	7.98
127	128	14	BILLY JOEL / The Stranger / Columbia JC 34987	7.98	7.98	7.98
128	124	21	SOUNDTRACK / American Gigolo / Polydor PD 1 6259	● 8.98	8.98	8.98
129	131	10	SCORPIONS / Animal Magnetism / Mercury SRM 1 3825	7.98	7.98	7.98
130	132	84	KENNY ROGERS / The Gambler / United Artists UALA 934	▲ 7.98	7.98	7.98
★131	137	2	AL DI MEOLA / Splendido Hotel / Columbia C2X 36270	9.98	9.98	9.98
132	136	3	STACY LATTISAW / Let Me Be Your Angel / Cotillion SD 5219 (Atlantic)	7.98	7.98	7.98
★133	139	5	GRACE JONES / Warm Leatherette / Island ILPS 9592 (Warner Bros.)	7.98	7.98	7.98
★134	154	3	ALI THOMPSON / Take A Little Rhythm / A&M SP 4803	7.98	7.98	7.98
★135	143	5	SOUNDTRACK / Roadie / Warner Bros. 2HS 3441	15.98	15.98	15.98
136	120	16	G.Q. / Two / Arista AL 9511	7.98	7.98	7.98
★137	148	3	RONNIE MILSAP / Milsap Magic / RCA AHL1 3563	7.98	7.98	7.98
★138	146	3	KIM CARNES / Romance Dance / EMI America SW 17030	7.98	7.98	7.98
139	135	10	NEIL SEDAKA / In The Pocket / Elektra 6E 259	7.98	7.98	7.98
140	113	18	SOUNDTRACK / All That Jazz / Casablanca NBLP 7198	7.98	7.98	7.98
141	130	17	BOB SEGER & THE SILVER BULLET BAND / Stranger In Town / Capitol SW 11698	7.98	7.98	7.98
142	142	13	IAN HUNTER / Live/Welcome To The Club / Chrysalis CH2 1269	11.98	11.98	11.98
143	109	11	DIXIE DREGS / Dregs Of The Earth / Arista AB 9528	8.98	8.98	8.98
144	106	5	FOGHAT / Tight Shoes / Bearsville BHS 6999 (Warner Bros.)	8.98	8.98	8.98
145	133	22	BRUCE COCKBURN / Dancing In The Dragon's Jaws / Millennium BXL1 7747 (RCA)	7.98	7.98	7.98
146	138	320	PINK FLOYD / Dark Side Of The Moon / Harvest SMAS 11163 (Capitol)	▲ 7.98	7.98	7.98
147	147	17	SOUNDTRACK / Coal Miner's Daughter / MCA MCA 5107	8.98	8.98	8.98
★148	NEW ENTRY		ALABAMA / My Home's In Alabama / RCA AHL1 3644	7.98	7.98	7.98
★149	NEW ENTRY		THE DIRT BAND / Make A Little Magic / United Artists LT 1042	7.98	7.98	7.98
150	140	20	VAN HALEN / Van Halen / Warner Bros. BSK 3075	7.98	7.98	7.98
151	152	18	WILLIE NELSON / Stardust / Columbia JC 35305	7.98	7.98	7.98
152	141	17	TRIUMPH / Progressions Of Power / RCA AFL1 3524	7.98	7.98	7.98
153	153	2	JOURNEY / Infinity / Columbia JC 34912	7.98	7.98	7.98
154	129	12	PEABO BRYSON / Paradise / Capitol SOO 12063	8.98	8.98	8.98
155	159	4	JAMES LAST BAND / Seduction / Polydor PD 1 6283	7.98	7.98	7.98
156	126	20	HEART / Bebe Le Strange / Epic FE 36371	● 8.98	8.98	8.98
157	157	2	DOOBIE BROTHERS / Best Of The Doobie Brothers / Warner Bros. BSK 3112	7.98	7.98	7.98
158	158	10	BRAM TCHAIKOVSKY / Pressure / Polydor PD 1 6273	7.98	7.98	7.98
159	149	18	BOB SEGER & THE SILVER BULLET BAND / Live Bullet / Capitol SKBB 11523	7.98	7.98	7.98
160	162	4	ERIC CARMEN / Tonight You're Mine / Arista AL 9513	7.98	7.98	7.98
161	151	32	LYNYRD SKYNYRD BAND / Gold & Platinum / MCA MCA 2 11008	▲ 12.98	12.98	12.98
162	150	41	STYX / Cornerstone / A&M SP 3711	▲ 8.98	8.98	8.98
163	160	10	SPIDER / Spider / Dreamland DL 1 5000 (RSO)	7.98	7.98	7.98
164	145	25	RUSH / Permanent Waves / Mercury SRM 1 4001	● 8.98	8.98	8.98
★165	188	2	PLEASURE / Special Things / Fantasy F 9600	7.98	7.98	7.98
166	168	5	HANK WILLIAMS JR. / Habits Old And New / Elektra/Curb 6E 278	7.98	7.98	7.98
167	166	67	JOURNEY / Evolution / Columbia FC 35797	▲ 8.98	8.98	8.98
168	164	108	THE CARS / Elektra 6E 135	▲ 7.98	7.98	7.98
169	163	15	BILLY JOEL / 52nd Street / Columbia FC 35609	7.98	7.98	7.98
170	172	14	EARL KLUGH / Dream Come True / United Artists LT 1026	7.98	7.98	7.98
171	173	4	KENNY RANKIN / After The Roses / Atlantic SD 19271	7.98	7.98	7.98
★172	190	2	EDDIE RABBITT / Horizon / Elektra 6E 276	7.98	7.98	7.98
173	178	20	GROVER WASHINGTON JR. / Skylarkin / Motown M7 933R1	8.98	8.98	8.98
174	156	18	HAROLD MELVIN & THE BLUE NOTES / The Blue Album / Source SOR 3197 (MCA)	7.98	7.98	7.98
★175	NEW ENTRY		CHEECH & CHONG / Let's Make A New Dope Deal / Warner Bros. HS 3391	7.98	7.98	7.98
★176	194	8	THE KINGBEES / The Kingbees / RSO RS 1 3075	7.98	7.98	7.98
177	167	15	THE BEATLES / Rarities / Capitol SHAL 12060	8.98	8.98	8.98
178	165	38	DONNA SUMMER / On The Radio—Greatest Hits Volumes One & Two / Casablanca NBLP 2 7191	▲ 13.98	13.98	13.98
★179	189	2	BRICK / Waiting On You / Bang JZ 36262 (CBS)	7.98	7.98	7.98
180	180	3	LARRY GATLIN & THE GATLIN BROTHERS BAND / Straight Ahead / Columbia JC 36250	7.98	7.98	7.98
181	169	17	BOB SEGER & THE SILVER BULLET BAND / Nightmoves / Capitol ST 11557	7.98	7.98	7.98
182	170	8	GEORGE DUKE / A Brazilian Love Affair / Epic FE 36483	8.98	8.98	8.98
183	161	11	MICHAEL FRANKS / One Bad Habit / Warner Bros. BSK 3427	7.98	7.98	7.98
184	171	40	KENNY LOGGINS / Keep The Fire / Columbia JC 36172	● 7.98	7.98	7.98
185	155	8	THE JEFF LORBER FUSION / Wizard Island / Arista AL 9516	8.98	8.98	8.98
186	176	44	KOOL & THE GANG / Ladies Night / De-Lite DSR 9513 (Mercury)	▲ 7.98	7.98	7.98
187	187	15	FIREFALL / Undertow / Atlantic SD 16006	7.98	7.98	7.98
★188	NEW ENTRY		JERRY JEFF WALKER / The Best Of Jerry Jeff Walker / MCA MCA 5128	7.98	7.98	7.98
189	134	18	TWO TONS O' FUN / Two Tons O' Fun / Fantasy/Honey F 9584	7.98	7.98	7.98
★190	NEW ENTRY		LINDA CLIFFORD & CURTIS MAYFIELD / The Right Combination / RSO RS 1 3084	7.98	7.98	7.98
191	191	83	DOOBIE BROTHERS / Minute By Minute / Warner Bros. BSK 3193	▲ 8.98	8.98	8.98
192	197	7	BENNY MARDONES / Never Run Never Hide / Polydor PD 1 6263	7.98	7.98	7.98
193	179	14	REO SPEEDWAGON / A Decade Of Rock & Roll 1970 To 1980 / Epic KE2 36444	11.98	11.98	11.98
194	199	32	SHALAMAR / Big Fun / Solar BXL1 3479 (RCA)	● 7.98	7.98	7.98
195	182	43	KENNY ROGERS / Kenny / United Artists LWAK 979	▲ 8.98	8.98	8.98
196	184	10	LEON HAYWOOD / Naturally / 20th Century T 613 (RCA)	7.98	7.98	7.98
197	185	7	BILLY SQUIER / Tale Of The Tape / Capitol ST 12062	7.98	7.98	7.98
198	181	16	GRACE SLICK / Dreams / RCA AFL1 3544	7.98	7.98	7.98
199	186	22	CHUCK MANGIONE / Fun And Games / A&M SP 3715	● 8.98	8.98	8.98
200	198	43	MOLLY HATCHET / Flirtin' With Disaster / Epic JE 36110	▲ 7.98	7.98	7.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Air Supply ... 102
Alabama ... 148
Ambrosia ... 53
Joan Armatrading ... 42
Average White Band ... 116
Jeff Beck ... 40
Pat Benatar ... 63
Blackfoot ... 60
Black Sabbath ... 28
Blondie ... 87, 121
Blow Fly ... 100
Blue Oyster Cult ... 94
Brick ... 179
Jackson Browne ... 10
Peabo Bryson ... 154
Rocky Burnette ... 72
Cameo ... 35
Eric Carmen ... 160
Kim Carnes ... 138
Cars ... 168
Gene Chandler ... 91
Change ... 29
Cheap Trick ... 39
Cheech & Chong ... 175
Eric Clapton ... 2
Stanley Clarke ... 95
Linda Clifford & Curtis Mayfield ... 190
Bruce Cockburn ... 145
Natalie Cole ... 78
Rossington Collins Band ... 32
Commodores ... 7
Con Funk Shun ... 119
Alice Cooper ... 78
Christopher Cross ... 41
Mac Davis ... 69
Devo ... 51
Al DiMeola ... 131
Dixie Dregs ... 143
Doobie Brothers ... 157, 191
Robbie Dupree ... 92
George Duke ... 182
Bob Dylan ... 31
Eagles ... 56
Fatback ... 85
Firefall ... 187
Roberta Flack Featuring Donny Hathaway ... 81
Dan Fogelberg ... 120
Foghat ... 144
Michael Franks ... 183
Peter Gabriel ... 33
Larry Gatlin & The Gatlin Bros. Band ... 180
Genesis ... 11, 93
G Q ... 136
Larry Graham ... 65
Grateful Dead ... 54
Sammy Hagar ... 104
Van Halen ... 49, 150
Herbie Hancock ... 107
Emmylou Harris ... 26
Molly Hatchet ... 200
Isaac Hayes ... 59
Heart ... 156
Leon Haywood ... 196
Ian Hunter ... 142
Isley Brothers ... 58
J. Geils Band ... 55
Jermaine Jackson ... 6
Michael Jackson ... 18
Millie Jackson ... 112
Bob James ... 180
Al Jarreau ... 50
Waylon Jennings ... 36, 122
Billy Joel ... 1, 127, 169
Elton John ... 13
Southside Johnny & The Asbury Jukes ... 67
Grace Jones ... 133
Journey ... 62, 153, 167
Judas Priest ... 34
Chaka Khan ... 43
Carole King ... 45
Kiss ... 38
Earl Klugh ... 170
Kool & The Gang ... 186
Gladys Knight & The Pips ... 48
James Last Band ... 155
Stacy Lattisaw ... 132
Def Leppard ... 113
Kenny Loggins ... 184
Lipps Inc ... 21
Lynyrd Skynyrd ... 161
Manhattan Transfer ... 118
Chuck Mangione ... 199
Manhattans ... 24
Benny Mardones ... 192
Teena Marie ... 106
Dave Mason ... 99
Harold Melvin And The Blue Notes ... 174
Stephanie Mills ... 27
Ronnie Milsap ... 137
Mickey Mouse ... 125
Anne Murray ... 105
Willie Nelson ... 151
Willie Nelson & Ray Price ... 70
Ted Nugent ... 22
Gary Numan ... 83
Graham Parker & The Rumour ... 77
Ray Parker Jr. & Raydio ... 98
Dolly Parton ... 111
Tom Petty & The Heartbreakers ... 64
Pink Floyd ... 16, 146
Luciano Pavarotti ... 96
Bernadette Peters ... 126
Pleasure ... 165
Point Blank ... 110
Pretenders ... 47
Pure Prairie League ... 37
Queen ... 20
Eddie Rabbitt ... 172
Gerry Rafferty ... 88
Kenny Rankin ... 171
Reo Speedwagon ... 193
Rockin Robbins ... 84
Smokey Robinson ... 115
Kenny Rogers ... 74, 130, 195
Linda Ronstadt ... 46
Diana Ross ... 12
Roxy Music ... 68
Rush ... 164
Boz Scaggs ... 23
Scorpions ... 129
Neil Sedaka ... 139
Bob Seger & The Silver Bullet Band ... 15, 141, 159, 181
Shalamar ... 194
Carly Simon ... 89
Frank Sinatra ... 30
Skyy ... 75
Grace Slick ... 198
S.O.S. Band ... 25
SOUNDTRACK
All That Jazz ... 140
American Gigolo ... 128
Bronco Billy ... 123
Can't Stop The Music ... 52
Coal Miner's Daughter ... 147
Fame ... 44
Roadie ... 135
The Blues Brothers ... 17
The Empire Strikes Back ... 4
The Rose ... 14
Urban Cowboy ... 8
Xanadu ... 71
Spider ... 163
Spinners ... 57
Spyro Gyra ... 108
Squeeze ... 103
Billy Squire ... 197
Styx ... 162
Donna Summer ... 178
Syreeta ... 73
Bram Tchaikovsky ... 158
Temptations ... 79
The B-52's ... 109
The Brothers Johnson ... 87
The Beatles ... 177
The Charlie Daniels Band ... 124
The Clash ... 114
The Clash ... 114
The Crusaders ... 66
The Dirt Band ... 149
The Invisible Man's Band ... 90
The Jeff Lorber Fusion ... 185
The Kingbees ... 176
The Kinks ... 18
The Motels ... 61
The Rolling Stones ... 8
The Whispers ... 101
Ali Thomson ... 134
Pete Townshend ... 5
Pat Travers Band ... 86
Triumph ... 152
Two Tons O'Fun ... 189
Tommy Tutone ... 82
Jerry Jeff Walker ... 188
Grover Washington Jr. ... 173
Johnny Guitar Watson ... 117
Hank Williams Jr. ... 166

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

● RECORDING INDUSTRY ASSN. OF AMERICA seal for sales of 500,000 units. ▲ RECORDING INDUSTRY ASSN. OF AMERICA seal for sales of 1,000,000 units.

Stark Chain's Gross Pops $55 Mil Mark

By JOHN SIPPEL

NORTH CANTON, Ohio—In a year marred by a sluggish general economy Stark record service here grossed more than $55 million, a 37 million increase over the prior year.

President/founder Paul David forecast additional fiscal growth in the next 12 months based on a projected 10 additional stores by the start of 1981.

David is kicking off the 11th annual convention of Stark at the Sheraton Belden here. Approximately 300 office and managerial employees attended.

In addition, David forecast a greater contribution from Pete Louines' racked licensed departments in the growing Fisher Big Wheel Midwestern store chain. Fosines' six routemen should be serving seven additional outlets, bringing their total to 67.

Ray Samples, director of Stark real estate, predicts 20% of the present 90-plus stores will be undergoing considerable renovation. A New York design firm is now studying the furnishing of the Camelot/Grapevine stores operated by Stark.

No personnel cutbacks are envisioned by David. "We have never had to consider layoffs. In fact, we increased our family roster 10% in the past 12 months." David then pinpointed more than 60 individuals among the 700 employees.

Present planning includes 10 or 12 more stores in 1981, with "one or two more states" added to the present 24 states coverage.

David, who entered the industry in 1956 as a rackjobber serving a handful of accounts out of the trunk of his car, recalled his first 2,000 square foot "rat-infested" warehouse which has grown to more than 700,000 square feet in four major expansions.

Personal Managers

• Continued from page 70

manages Bobby Bare, Dobie Gray, Jimmy Hall, the Winters Brothers, the Harry Paul Band and Mike Duke, formerly of Wet Willie.

Tandy Rice, president of Top Billing Inc in Nashville, also drew on his commercial background in segueing into management. "Without the clout of Top Billing's established thing, reputation behind me, I wouldn't have been nearly as effective as a manager," he suggests.

"Being a good manager requires long-range vision that most people don't have and plenty of money," Rice adds. "Good management is extremely expensive and many new acts don't generate the income to afford it."

Rice manages Jim Ed Brown, Jerry Clower and Wendy Holcombe.

David Weaver, manager of Gary Myrick & the Figures on Epic, believes that the key for new managers is to align with a top management firm. "Even if you have to be the office gofer or pay us a royalty."

He adds that, above all, a new manager must believe in himself and his act. "When I got together with Gary I sold my house and lived for 10 months on the money from the sale. And the band did the local club circuit sometimes making $32 a night for the four of them. But that's the kind of commitment you have to make."

ANDY To Young

NEW YORK—Atlantic Records associate art director Sandi Young has been awarded an "ANDY Award Of Excellence" by the Advertising Club of New York for her work on Bette Midler's "Thighs And Whispers" album.

ZONDERVAN BUYING BENSON

GRAND RAPIDS Mich.. The Zondervan Corp is negotiating to acquire the John T Benson Publishing Co for approximately $3 million. Closure of the sale, which will be in cash and notes, is subject to approval by Zondervan's directors.

Zondervan claims sales of $45 million in its latest fiscal year, whereas Benson sales totaled $9 million.

Benson, a Nashville-based producer and distributor of religious records and a holder of musical copyrights, closed its booking agency division in early July.

According to John T Benson, III, who operates the 78-year-old family business with his brother Robert, the company will remain in Nashville as a division of Zondervan. Peter Lindberg, president of Zondervan, says that the company will continue Benson's religious recording philosophy.

Trad Publications, which publishes hymnals for the National Baptist Publishing Board, and Custom Tape Duplicating Co are also owned by the Bensons.

9 Students Working As Interns

NEW YORK—Nine students in college level music merchandising programs have entered the National Assn of Recording Merchandisers' summer internship program.

For a 10-week period, students will be working full-time in retail stores and at wholesale operations which include distributor/one-stop/rack functions.

The students, who receive $1,500 for living expenses, include David Remy, who will work at Camelot's Memphis outlet; David Nutter, Camelot, St. Petersburg, Gary Falazora, Tower Records, Los Angeles, Florence Dickerson, Largo Music's rack operation, Maryland, Mike McLean, Music City Record Distributors, Nashville

Also Marilyn Powell, Knox Record Rack, Knoxville, Judith Ames, Sound Unlimited, Skokie Ill., Brenda Ernst, the Flipside, Chicago, Palm, Palm, Street Side Records, St. Louis.

Joe Cohen, NARM executive vice president, notes that a number of companies have taken interns for the second and third year, including Knox, Sounds Unlimited and Camelot.

"The summer internship program is growing slowly but rapidly," Cohen reports. "This year we have a 50% increase in participation."

Inside Track

Columbia Records is likely to make a big commitment in the sound of black gospel. All the label will say now is that "it's an area we're interested in and we're pursuing it."

Folk who attend the **Record Bar convention on Hilton Head, S.C.,** island starting Aug. 17 will view "The Blues Brothers" and "Urban Cowboy." **Charles "Chuck" Smith,** the former topper of Pickwick International, has **returned to his original industry,** greeting cards, it's reported, heading a consortium which has acquired Norcross and Sunshine. Reports have Smith (44) as the **death knell date for recorded music in Iran.** It's part of a program aiming to return that nation to its original culture and moral state.

Recently issued superstar packages by the **Rolling Stones, Jackson Browne** and **Queen** all debut in the top 20 this week. **The Stones' "Emotional Rescue"** opens at number eight, becoming its fourth album in the past decade to how in the top 10, following "Sticky Fingers," "Exile On Main Street" and "Black And Blue." The entry of **Browne's "Hold Out"** at number 10 also bodes well for his spiraling track record, each of his five previous Asylum albums has charted higher than the one preceding it. "Jackson Browne" No. 53, "For Everyman" crested at 43, "Late For The Sky" peaked at 14, "The Pretender" jumped to number five and "Running On Empty" topped out at number three.

The **Sam Sclafani** are **relocating** next March. He's a salesman with Polygram-Detroit. **National Barter Corp.,** Cincinnati, is running national ads wherein a listener can trade taking courses in locations for $13,300. **MJS, Mike Spector's burgeoning one-stop operation** now in Atlanta and Miami, moves into New York City next week. **Doug Ackerman,** last with Lieberman Enterprises as national general manager, has opened a consultant office in Minneapolis. First client is Fat City Records, for whom he is orchestrating the marketing behind the Flamin' Oh' album.

Frank Fenter, the former Capricorn marketing exec, has added **Slap,** a three-piece Memphis act, and **Leroy Parnell,** and Nashville Tex.-Tex. five-piecer. Its latest stable out of Macon, Ga. Both are booked by Empire Talent in Atlanta.

Leo Strauss, a partner in the firm of **Prager and Fenton,** certified public accountants with offices in New York, London and Los Angeles, who recently testified before the Copyright Royalty Tribunal on behalf of the National Music Publishers Assn., has been appointed to a **task force on specialized principles for the entertainment industry formed by the Financial Accounting Standards Board.** He is one of only four members chosen from public accounting firms for the 10-member task force.

Women In Music holds its monthly meeting Tuesday (22) at Mars Studios, Hollywood. The get-together features a former **Motown** executive. **Mosley Record Distributors** is opening a new Cat's retail shop in Knoxville in the heart of the Univ. of Tennessee campus.

Olivia Newton-John makes a guest appearance on the "Mudpie Special" Friday (25) as that show salutes her new motion picture "Xanadu." She will perform four tunes from the LP soundtrack as well as other material.

Changes in **Arthur Hall** are department head **Barbara Ion** and keyboardist **David Palmer** and **John Evan** departing. New additions are **Eddie Jobson** from U.K. and L.A. drummer **Mark Craney.**

Fleisher/Asylum scored a coup when it got KNXT-TV, CBS' L.A. affiliate, to cover the opening of Queen's fournight stand at the Forum on its 11 p.m. news. **But the coup backfired** when the station interfered and showed the band's rumored unhappiness with the label. **Phil Carson, vice president of international operations for Atlantic Records in London,** played chaws with Led Zeppelin on one of the group's recent visits. **Wedding bells for Karen Carpenter,** she and industrialist **Tom Burris** tie the knot at summer's end. Look for **Mauri Lanower,** who recently departed Casablanca as director of international, to join CBS in a key international post.

Dancer, Fitzgerald, Sample has been named the general advertising agency for RCA's SelectaVision videodisk software. RCA previously reported that its consumer electronics division and Leo Burnett Agency would launch the combined player-disk system with a national campaign in the first quarter of 1981. The Dancer Agency will continue to handle advertising of the videodisk player, along with television and videocassette products of the consumer electronics division. Dancer will provide advice and strategic planning for disks-only advertising to phase in following the national launch of the videodisk system in the spring of 1981, according to David Henderley, vice president of videodisk marketing.

FORMER FANTASY A&R HEAD

Keepnews Keeps Glued To Label

By KAREN KELLY

LOS ANGELES—"Most of what I've been doing since I left Fantasy has been work for Fantasy. That's mostly what it boils down to," says Orrin Keepnews, who left the company and his position there as director of jazz a&r to work as an independent producer last March.

Since leaving, Keepnews has produced albums for Sonny Rollins and McCoy Tyner (on Milestone) as well as compiling reissue twofers, four of which are scheduled to be released sometime during the summer.

Wes Montgomery and Joe Henderson twofers will be released on Milestone and Eddie Jefferson and John Coltrane twofers will be issued on Prestige.

"I will continue for possibly quite some time to come to deal with the reissues and I see a continuing relationship with Sonny Rollins and with McCoy Tyner," he says.

"So, neither Fantasy nor I see any real definite termination. It's just that officially I am independent rather than their director of jazz a&r. I'm gradually winding up some things, but it's still a close and friendly relationship here," he adds.

Although company projects have been keeping Keepnews busy, he has had time to get involved with other ventures.

"The projects that are more specific right now are the ones that represent my putting myself into other directions than just record producing," he notes.

He says he has been paying a good deal of attention to lining up a publisher for the book he plans to write on the quarter-century he's spent in the jazz business.

Keepnews is also the executive producer for the second Jazz Times Convention to be held in Washington in October. As executive producer of the convention named after Jazz Times' publication based in Washington—Keepnews will work on the overall structure and the agenda and with the scheduling of panels.

"With the couple of exceptions that I noted, I seem to have been too busy finishing up my past to get terribly concrete with my future as yet," he notes.

"I've been in conversation with people but there are no really solid to-do announced plans on new producing ventures although there are a lot of possibilities," he says.

Keepnews plans to continue to produce artists within his field of specialty, jazz, because, "basically I think it's probably a little late in my life to start anything in mid-stream. I do look forward to the possibility of broadening myself a little but although I still love jazz I feel as much as ever.

"Any broadening I do would probably be in the general area of black contemporary music because I have something that's at least a first cousin to jazz and that's where my experience and my enthusiasm still remain," he continues.

Even though Keepnews works from his home several days a week, he can also oftentimes be found in his old office at the company in Berkeley, Calif.

"One reason why I still keep the office is I haven't finished cleaning it up yet, and I can't answer the question as to how long I'll keep an office here—nobody's trying to throw me out but I have said fairly recently that one of the things that's making my departure here slow is that I've got about six years of back filing to catch up on before I can leave with a clear conscience," he quips.

Blind Pig Faced

ANN ARBOR Blind Pig Records and Chicago-based Flying Fish Records have entered into a distribution agreement. Flying Fish will assume manufacturing and distribution responsibilities for the entire Blind Pig catalog as well as future releases.

Turnabout Utilizing Film Classical Cuts

NEW YORK—The Turnabout wing of the Mos Music Group has culled classical selections from various catalogs of the company, being in with current motion pictures.

The album, a $4.98 list "A Little Music Music," features works by Mendelssohn, Gershwin, Wagner, Ravel, Vivaldi and Debussy used in such films as "Breaking Away," "Manhattan," "Apocalypse Now," "10," "Kramer Vs. Kramer" and "Nijinsky." Performances include the Cincinnati, Minnesota, St. Louis, Baltimore and Vienna symphony orchestras.

AN ELEKTRIFYING EVENT!

ELEKTRICS

The debut album CURRENT EVENTS by

SF-12093

ELEKTRICS

THE ELEKTRICS:

AN IMMEDIATE SUPPLY OF POSITIVE ROCK 'N' ROLL.

ELEKTRICS

Produced by Peter Ker

Capitol Records

Available on Capitol Records & Cassettes

Give the gift of music.

COLD CHISEL

AUSTRALIA'S PLATINUM ROCK!

BREAKFAST AT SWEETHEARTS

EAST

wea

Telephone: 438 4511 Telex Weoren AA24653